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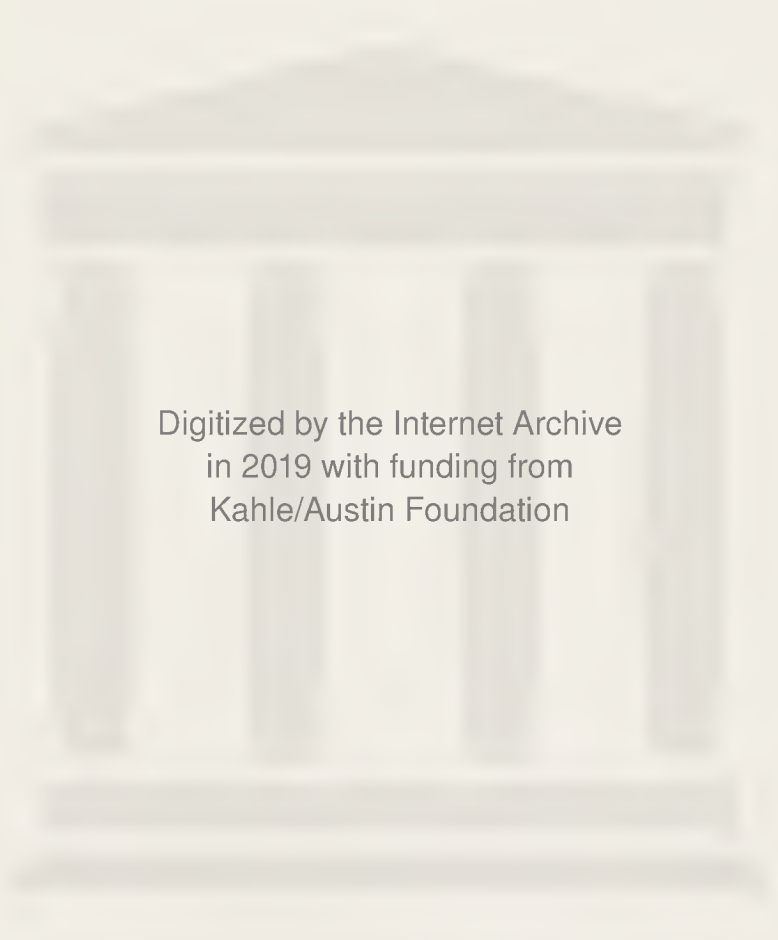
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THE ENGLISH ASSOCIATION

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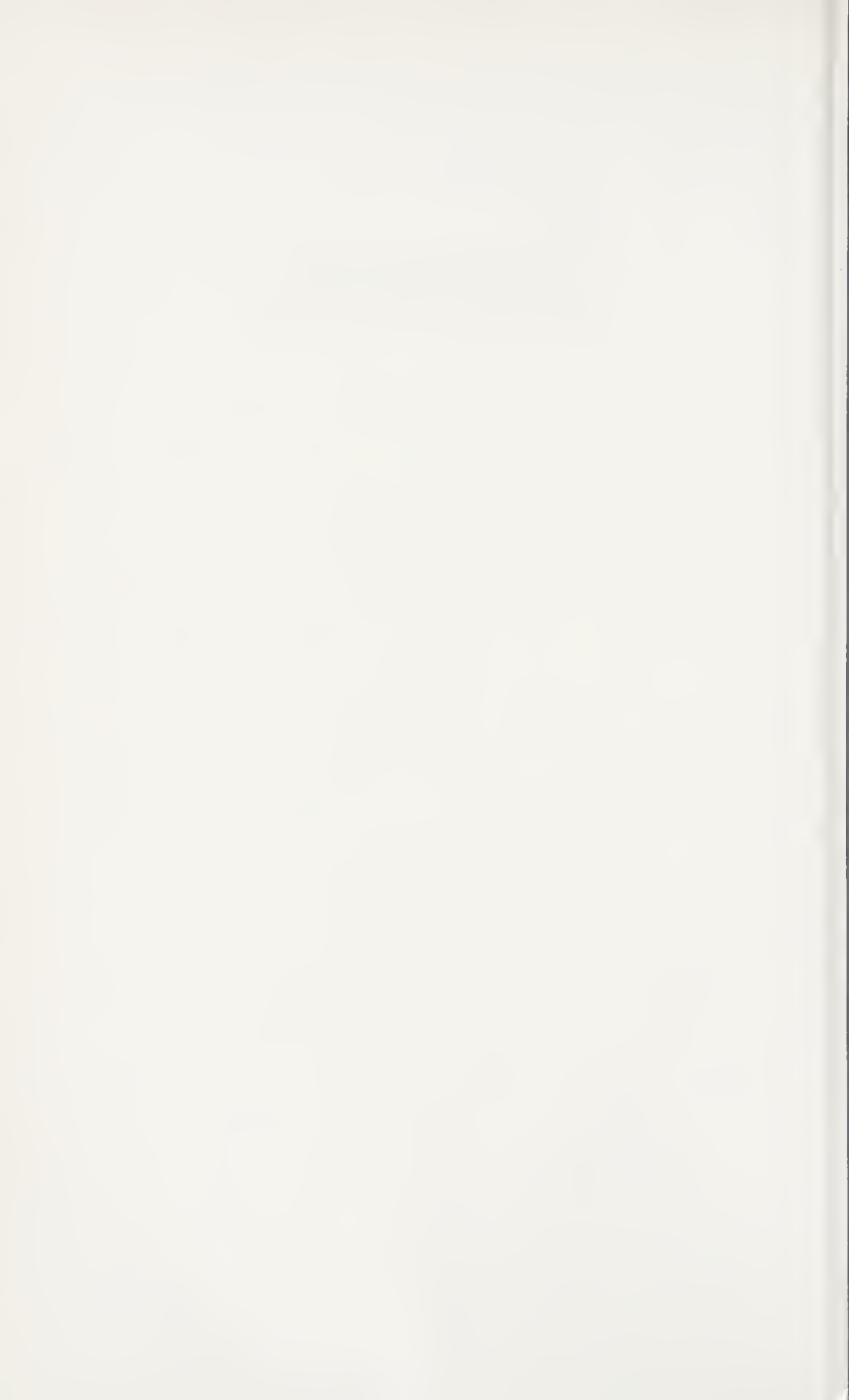


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THE YEAR'S WORK
IN ENGLISH STUDIES 1981



The Year's Work in English Studies

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Preface

The *YWES* is a selective, comprehensive, and evaluative narrative bibliography of scholarly writing in the fields of English and American literature. The nature of literary discourse and the canon have been the subjects of particularly vigorous and fertile debate recently, and we have decided to adjust the contents of our volume accordingly. We introduce this year a separate chapter on Literary Theory which summarizes and evaluates current theoretical work in the constituent disciplines of Hermeneutics; Structuralism/Post-Structuralism; Poetics; Semiotics; Psychoanalysis and Criticism; Rhetoric and Deconstruction, and Historical and Materialist Criticism which includes Literary History, Marxism, and Feminism. To launch the new chapter, we include a more discursive review of the state of the subject in 1980, at the beginning of the decade. This year too, in order to achieve more balance among the essays, we have conflated two sixteenth-century chapters into one. A new chapter on other literatures in English – those of India, the West Indies, Canada, Africa, and Australia and New Zealand – is planned for the next and future volumes.

It may help the user of this work to remember that books are sometimes published a year later in the U.S.A. than they are in the U.K. and vice-versa, that the year of publication is not always that which appears on the title-page of the book, and that the inevitable inadvertent omissions of one year are made good in the next; thus the search for a notice of a book or article may have to extend to the volume after the expected one and sometimes to that which precedes it. Reports of important omissions are welcomed.

Offprints of articles are always useful, and editors of journals that are not easily available in the U.K. are urged to join the many who already send us complete sets. These should be addressed to The Editor, *The Year's Work in English Studies*, The English Association, 1 Priory Gardens, Bedford Park, London W4 1TT. We are grateful to the authors and publishers who have made our task easier by supplying books and articles for volume 62. In drawing the reader's attention at the beginning of chapters to the main bibliographical aids, we presuppose in each case a reference to the *MLA International Bibliography*, and the *Annual Bibliography of English Language and Literature* published by the MHRA.

Laurel Brake
University College of Wales
Aberystwyth
for the Editorial Board

The English Association

This bibliography is an English Association publication. It is available through membership of the Association; non-members can purchase it through any good bookshop.

The object of the English Association is to promote the knowledge and appreciation of English language and literature and to uphold the standards of English writing and speech.

The Association pursues these aims by creating opportunities of co-operation among all those interested in English; by furthering the recognition of English as essential in education; by discussing methods of English teaching; by holding lectures, conferences, and other meetings; by publishing a journal, books and leaflets; and by forming local branches overseas.

Publications

The Year's Work in English Studies. An annual bibliography. Published by John Murray (USA: Humanities Press).

Essays and Studies. An annual volume of essays by various scholars assembled by the collector covering usually a wide range of subjects and authors from the medieval to the modern. Published by John Murray (USA: Humanities Press).

English. The journal of the Association, *English* is published three times a year by the Oxford University Press.

News-Letter. A *News-Letter* is issued three times a year giving information about forthcoming publications, conferences, and other matters of interest.

Benefits of Membership

Full members receive copies of *The Year's Work in English Studies*, *Essays and Studies*, *English* (3 issues), three *News-Letters* and the Presidential Address.

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Schools Membership covers two copies of each issue of *English*, one copy of *Essays and Studies* (optional), three *News-Letters*, the Presidential Address and preferential booking for Sixth Form Conference places.

Occasional Publications

The Association has published many occasional publications including *A Guide to Degree Courses in English* (Sixth Edition 1982), *The English Association Handbook of Societies and Collections*, *English Short Stories of Today*, *Poems of Today*, Presidential Address, and many pamphlets.

For further details write to The Secretary, The English Association,
1 Priory gardens, London W4 1TT.

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Abbreviations

1. Publications

<i>A&E</i>	<i>Anglistik und Englischunterricht</i>
<i>ABC</i>	<i>American Book Collector</i>
<i>ABELL</i>	<i>Annual Bibliography of English Language and Literature</i>
<i>ABR</i>	<i>American Benedictine Review</i>
<i>AEB</i>	<i>Analytical and Enumerative Bibliography</i>
<i>AHR</i>	<i>American Historical Review</i>
<i>AI</i>	<i>American Imago</i>
<i>AJES</i>	<i>Aligarh Journal of English Studies</i>
<i>AKML</i>	<i>Abhandlungen zur Kunst-, Musik-, und Literaturwissenschaft</i>
<i>AL</i>	<i>American Literature</i>
<i>ALASH</i>	<i>Acta Linguistica Academiae Scientiarum Hungaricae</i>
<i>ALLCB</i>	<i>Bulletin of the Association of Literary and Linguistic Computing</i>
<i>ALR</i>	<i>American Literary Realism, 1870—1910</i>
<i>AMon</i>	<i>Atlantic Monthly</i>
<i>AN</i>	<i>Acta Neophilologica</i>
<i>AN&Q</i>	<i>American Notes and Queries</i>
<i>ANF</i>	<i>Arkiv för Nordisk Filologi</i>
<i>AnL</i>	<i>Anthropological Linguistics</i>
<i>AnM</i>	<i>Annale Medievale</i>
<i>AntigR</i>	<i>Antigonish Review</i>
<i>AQ</i>	<i>American Quarterly</i>
<i>AR</i>	<i>Antioch Review</i>
<i>ArAA</i>	<i>Arbeiten aus Anglistik und Amerikanistik</i>
<i>Archiv</i>	<i>Archiv für das Studium der Neueren Sprachen und Literaturen</i>
<i>ArielE</i>	<i>Ariel: A Review of International English Literature</i>
<i>ArL</i>	<i>Archivum Linguisticum</i>
<i>ArlQ</i>	<i>Arlington Quarterly</i>
<i>ArP</i>	<i>Aryan Path</i>
<i>ArQ</i>	<i>Arizona Quarterly</i>
<i>AS</i>	<i>American Speech</i>
<i>ASch</i>	<i>American Scholar</i>
<i>ASE</i>	<i>Anglo-Saxon England</i>
<i>ASoc</i>	<i>Arts in Society</i>
<i>ASPR</i>	<i>Anglo-Saxon Poetic Records</i>
<i>ATQ</i>	<i>American Transcendental Quarterly: Journal of New England Writers</i>

AUMLA	<i>Journal of Australasian U Language and Literature Assn.</i>
AWR	<i>The Anglo-Welsh Review</i>
BAASB	<i>British Association for American Studies Bulletin</i>
BaratR	<i>Barat Review</i>
BB	<i>Bulletin of Bibliography</i>
BBCS	<i>Bulletin of the Board of Celtic Studies</i>
BBSIA	<i>Bulletin Bibliographique de la Société Internationale Arthurienne</i>
BC	<i>Book Collector</i>
BDEC	<i>Bulletin of the Department of English (Calcutta)</i>
BFLS	<i>Bulletin de la Faculté des Lettres de Strasbourg</i>
BGDSL	<i>Beiträge zur Geschichte der Deutschen Sprache und Literatur</i>
BHI	<i>British Humanities Index</i>
BHL	<i>Bibliotheca hagiographica latina antiquae et mediae aetatis</i>
BHR	<i>Bibliothèque d'Humanisme et Renaissance</i>
BI	<i>Books at Iowa</i>
BIQ	<i>Blake: An Illustrated Quarterly</i>
BIS	<i>Browning Institute Studies: An Annual of Victorian Literary and Cultural History</i>
BJA	<i>British Journal of Aesthetics</i>
BJDC	<i>British Journal of Disorders of Communication</i>
BJECS	<i>British Journal for Eighteenth-Century Studies</i>
BJR	<i>Bulletin des Jeunes Romanistes</i>
BJRL	<i>Bulletin of the John Rylands Library</i>
BlakeS	<i>Blake Studies</i>
BLJ	<i>British Library Journal</i>
BLR	<i>Bodleian Library Record</i>
BMQ	<i>British Museum Quarterly</i>
BN	<i>Beiträge zur Namenforschung</i>
BNB	<i>British National Bibliography</i>
BNL	<i>Blake Newsletter</i>
BNYPL	<i>Bulletin of the New York Public Library (now Bulletin of Research in the Humanities)</i>
Boundary	<i>Boundary 2: A Journal of Postmodern Literature</i>
BP	<i>Banasthali Patrika</i>
BRH	<i>Bulletin of Research in the Humanities</i>
BRMMLA	<i>Bulletin of the Rocky Mountain Modern Language Association</i>
BSE	<i>Brno Studies in English</i>
BSLP	<i>Bulletin de la Société de Linguistique de Paris</i>
BSNotes	<i>Browning Society Notes</i>
BST	<i>Brontë Society Transactions</i>
BSUF	<i>Ball State University Forum</i>
BuR	<i>Bucknell Review</i>
BWVACET	<i>The Bulletin of the W. Virginia Assoc. of College English Teachers</i>
ByronJ	<i>Byron Journal</i>
CahiersE	<i>Cahiers Élisabéthains</i>
C&L	<i>Christianity and Literature</i>
C&M	<i>Classica et Medievalia</i>
CanL	<i>Canadian Literature</i>

<i>Carrell</i>	<i>The Carrell: Journal of the Friends of the University of Miami Library</i>
<i>CBEL</i>	<i>Cambridge Bibliography of English Literature</i>
<i>CCRev</i>	<i>Comparative Civilisations Review</i>
<i>CCrit</i>	<i>Comparative Criticism</i>
<i>CE</i>	<i>College English</i>
<i>CEA</i>	<i>CEA Critic</i>
<i>CEAAN</i>	<i>Center for Editions of American Authors Newsletter</i>
<i>CentR</i>	<i>The Centennial Review</i>
<i>ChauR</i>	<i>The Chaucer Review</i>
<i>ChiR</i>	<i>Chicago Review</i>
<i>ChLB</i>	<i>Charles Lamb Bulletin</i>
<i>CHum</i>	<i>Computers and the Humanities</i>
<i>Cithara</i>	<i>Cithara: Essays on the Judaeo-Christian Tradition</i>
<i>CJ</i>	<i>Classical Journal</i>
<i>CJIS</i>	<i>Canadian Journal of Irish Studies</i>
<i>CJL</i>	<i>Canadian Journal of Linguistics</i>
<i>CL</i>	<i>Comparative Literature (Eugene, Oregon)</i>
<i>CLAJ</i>	<i>College Language Association Journal</i>
<i>CLC</i>	<i>Columbia Library Columns</i>
<i>ClioI</i>	<i>Clio: An Interdisciplinary Journal</i>
<i>CLJ</i>	<i>Cornell Library Journal</i>
<i>CLQ</i>	<i>Colby Library Quarterly</i>
<i>CLS</i>	<i>Comparative Literature Studies</i>
<i>CN</i>	<i>Chaucer Newsletter</i>
<i>ColF</i>	<i>Columbia Forum</i>
<i>CollG</i>	<i>Colloquia Germanica</i>
<i>CollL</i>	<i>College Literature</i>
<i>ColQ</i>	<i>Colorado Quarterly</i>
<i>CompD</i>	<i>Comparative Drama</i>
<i>CompL</i>	<i>Comparative Literature</i>
<i>ComQ</i>	<i>Commonwealth Quarterly</i>
<i>ConL</i>	<i>Contemporary Literature</i>
<i>ConnR</i>	<i>Connecticut Review</i>
<i>ContempR</i>	<i>Contemporary Review</i>
<i>CP</i>	<i>Concerning Poetry</i>
<i>CQ</i>	<i>The Cambridge Quarterly</i>
<i>CR</i>	<i>The Critical Review</i>
<i>CRev</i>	<i>The Chesterton Review</i>
<i>CRCL</i>	<i>Canadian Review of Comparative Literature</i>
<i>Crit</i>	<i>Critique: Studies in Modern Fiction</i>
<i>Crit</i>	<i>Critical Inquiry</i>
<i>Critique</i>	<i>Critique (Paris)</i>
<i>CritQ</i>	<i>Critical Quarterly</i>
<i>CSHVB</i>	<i>Computer Studies in the Humanities and Verbal Behavior</i>
<i>CSR</i>	<i>Christian Scholar's Review</i>
<i>CTR</i>	<i>Canadian Theatre Review</i>
<i>CVE</i>	<i>Cahiers Victoriens et Edouardiens</i>
<i>CWAAS</i>	<i>Transactions of the Cumberland and Westmorland Archaeological and Antiquarian Society</i>

DA	<i>Dictionary of Americanisms</i>
DAE	<i>Dictionary of American English</i>
DAEM	<i>Deutsches Archiv für Erforschung des Mittelalters</i>
DAI	<i>Dissertation Abstracts International</i>
DHLR	<i>The D.H. Lawrence Review</i>
Diac	<i>Diacritics</i>
DiS	<i>Dickens Studies</i>
DM	<i>The Dublin Magazine</i>
DNB	<i>Dictionary of National Biography</i>
DOE	<i>Dictionary of Old English</i>
DownR	<i>Downside Review</i>
DQ	<i>Denver Quarterly</i>
DQR	<i>Dutch Quarterly Review</i>
DR	<i>Dalhousie Review</i>
DramS	<i>Drama Survey (Minneapolis)</i>
DSA	<i>Dickens Studies Annual</i>
DSN	<i>Dickens Studies Newsletter</i>
DubR	<i>Dublin Review</i>
DUJ	<i>Durham University Journal</i>
DVLG	<i>Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte</i>
EA	<i>Études Anglaises</i>
EAL	<i>Early American Literature</i>
E&S	<i>Essays & Studies</i>
EC	<i>Études Celtiques</i>
ECent	<i>The Eighteenth Century: Theory and Interpretation</i>
ECLife	<i>Eighteenth-Century Life</i>
ECS	<i>Eighteenth-Century Studies</i>
EDH	<i>Essays by Divers Hands</i>
EdL	<i>Études de Lettres</i>
EHR	<i>English Historical Review</i>
EI	<i>Études Irlandaises (Lille)</i>
EIC	<i>Essays in Criticism</i>
EJ	<i>English Journal</i>
ELang T	<i>English Language Teaching</i>
ELH	<i>Journal of English Literary History</i>
ELN	<i>English Language Notes</i>
ELR	<i>English Literary Renaissance</i>
ELS	<i>English Literary Studies</i>
ELT	<i>English Literature in Transition</i>
ELWIU	<i>Essays in Literature (Western Illinois University)</i>
EM	<i>English Miscellany</i>
EPS	<i>English Philological Studies</i>
ERC	<i>Explorations in Renaissance Culture</i>
ES	<i>English Studies</i>
ESA	<i>English Studies in Africa</i>
ESC	<i>English Studies in Canada</i>
ESQ	<i>Emerson Society Quarterly</i>
ESRS	<i>Emporia State Research Studies</i>
EWIP	<i>Edinburgh University, Department of Linguistics, Work in Progress</i>

<i>EWN</i>	<i>Evelyn Waugh Newsletter</i>
<i>EWV</i>	<i>English World-Wide</i>
<i>Expl</i>	<i>Explicator</i>
<i>FCEMN</i>	<i>Fourteenth-Century English Mystics Newsletter</i>
<i>FDP</i>	<i>Four Decades of Poetry 1890—1930</i>
<i>FDT</i>	<i>Fountainwell Drama Texts</i>
<i>FH</i>	<i>Frankfurter Hefte</i>
<i>FLang</i>	<i>Foundations of Language</i>
<i>FLH</i>	<i>Folio Linguistica Historica</i>
<i>FMLS</i>	<i>Forum for Modern Language Studies</i>
<i>ForumH</i>	<i>Forum (Houston)</i>
<i>FR</i>	<i>Feminist Review</i>
<i>FS</i>	<i>Feminist Studies</i>
<i>GaR</i>	<i>Georgia Review</i>
<i>GHJ</i>	<i>George Herbert Journal</i>
<i>GJ</i>	<i>Gutenberg-Jahrbuch</i>
<i>GL</i>	<i>General Linguistics</i>
<i>GLL</i>	<i>German Life and Letters</i>
<i>Glossa</i>	<i>Glossa. An International Journal of Linguistics</i>
<i>GR</i>	<i>Germanic Review</i>
<i>GRM</i>	<i>Germanisch-romanische Monatsschrift</i>
<i>GSE</i>	<i>Gothenberg Studies in English</i>
<i>GUP</i>	<i>Georgetown University Papers on Language and Linguistics</i>
<i>HAR</i>	<i>Humanities Association Review</i>
<i>HC</i>	<i>The Hollins Critic</i>
<i>HJ</i>	<i>Hibbert Journal</i>
<i>HLB</i>	<i>Harvard Library Bulletin</i>
<i>HLQ</i>	<i>Huntington Library Quarterly</i>
<i>HOPE</i>	<i>History of Political Economy</i>
<i>HQ</i>	<i>Hopkins Quarterly</i>
<i>HRB</i>	<i>Hopkins Research Bulletin</i>
<i>HSE</i>	<i>Hungarian Studies in English</i>
<i>HSL</i>	<i>Hartford Studies in Literature</i>
<i>HSN</i>	<i>Harvard Studies and Notes</i>
<i>HTR</i>	<i>Harvard Theological Review</i>
<i>HudR</i>	<i>Hudson Review</i>
<i>HumLov</i>	<i>Humanistica Lovaniensia</i>
<i>HUSL</i>	<i>Hebrew University Studies in Literature</i>
<i>HW</i>	<i>History Workshop</i>
<i>I&C</i>	<i>Ideology & Consciousness</i>
<i>IJES</i>	<i>Indian Journal of English Studies</i>
<i>IJSL</i>	<i>International Journal of the Sociology of Language</i>
<i>IJWS</i>	<i>International Journal of Women's Studies</i>
<i>IndL</i>	<i>Indian Literature</i>
<i>IowaR</i>	<i>Iowa Review</i>
<i>IRAL</i>	<i>International Review of Applied Linguistics</i>
<i>ISh</i>	<i>Independent Shavian</i>
<i>ISJR</i>	<i>Iowa State Journal of Research</i>
<i>IUR</i>	<i>Irish University Review</i>
<i>JA</i>	<i>Jahrbuch für Amerikastudien</i>
<i>JAAC</i>	<i>Journal of Aesthetics and Art Criticism</i>

JAAR	<i>Journal of the American Academy of Religion</i>
JAF	<i>Journal of American Folklore</i>
JAmS	<i>Journal of American Studies</i>
JBS	<i>Journal of British Studies</i>
JChL	<i>Journal of Child Language</i>
JCL	<i>Journal of Commonwealth Literature</i>
JCSA	<i>Journal of the Catch Society of America</i>
JEGP	<i>Journal of English and Germanic Philology</i>
JEH	<i>Journal of Ecclesiastical History</i>
JEn	<i>Journal of English (Sana'a University)</i>
JEngL	<i>Journal of English Linguistics</i>
JENS	<i>Journal of the Eighteen Nineties Society</i>
JEPNS	<i>Journal of the English Place-Name Society</i>
JFI	<i>Journal of the Folklore Institute</i>
JGE	<i>Journal of General Education</i>
JHI	<i>Journal of the History of Ideas</i>
JIL	<i>Journal of Irish Literature</i>
JB	<i>James Joyce Broadsheet</i>
JJQ	<i>James Joyce Quarterly</i>
JL	<i>Journal of Linguistics</i>
JLVSG	<i>Journal of the Loughborough Victorian Studies Group</i>
JMH	<i>Journal of Medieval History</i>
JML	<i>Journal of Modern Literature</i>
JMRS	<i>Journal of Medieval and Renaissance Studies</i>
JNT	<i>Journal of Narrative Technique</i>
JPC	<i>Journal of Popular Culture</i>
JPRS	<i>Journal of Pre-Raphaelite Studies (formerly Pre-Raphaelite Review)</i>
JRUL	<i>Journal of the Rutgers University Library</i>
JSA	<i>Journal of the Society of Archivists</i>
JVLB	<i>Journal of Verbal Learning and Verbal Behavior</i>
JWCI	<i>Journal of the Warburg and Courtauld Institutes</i>
JWMS	<i>Journal of the William Morris Society</i>
JWSL	<i>Journal of Women's Studies in Literature</i>
KanQ	<i>Kansas Quarterly</i>
KN	<i>Kwartalnik Neofilologiczny (Warsaw)</i>
KR	<i>Kenyon Review</i>
KSJ	<i>Keats-Shelley Journal</i>
KSMB	<i>Keats-Shelley Memorial Bulletin</i>
KUKA	<i>KUKA: Journal in Creative and Critical Writing (Zaria, Nigeria)</i>
LA	<i>Linguistic Analysis</i>
L&H	<i>Literature and History</i>
L&P	<i>Literature and Psychology</i>
L&S	<i>Language and Speech</i>
Lang&S	<i>Language and Style</i>
LangQ	<i>USF Language Quarterly</i>
LanM	<i>Les Langues Modernes</i>
LaS	<i>Louisiana Studies</i>
LB	<i>Leuvense Bijdragen</i>

LC	<i>The Library Chronicle</i> (Philadelphia, Pa.)
LCUT	<i>Library Chronicle of the University of Texas</i>
LeedsSE	<i>Leeds Studies in English</i>
LFQ	<i>Literature/Film Quarterly</i>
Lg	<i>Language</i>
LHR	<i>Lock Haven Review</i>
LHY	<i>Literary Half-Yearly</i>
Lib	<i>The Library</i>
LingB	<i>Linguistische Berichte</i>
LingI	<i>Linguistic Inquiry</i>
LitR	<i>Literary Review</i> (Madison, N.J.)
LJGG	<i>Literaturwissenschaftliches Jahrbuch in Auftrag der Görres-Gesellschaft</i>
LMag	<i>London Magazine</i>
LR	<i>Les Lettres Romanes</i>
LRB	<i>London Review of Books</i>
LWU	<i>Literatur in Wissenschaft und Unterricht</i>
MÆ	<i>Medium Ævum</i>
M&H	<i>Medievalia et Humanistica</i>
M&L	<i>Music and Letters</i>
Markham R	<i>Markham Review</i>
MASJ	<i>Midcontinent American Studies Journal</i>
MBL	<i>Modern British Literature</i>
MCJNews	<i>Milton Centre of Japan News</i>
McNR	<i>McNeese Review</i>
MD	<i>Modern Drama</i>
MED	<i>Middle English Dictionary</i>
METH	<i>Medieval English Theatre</i>
MFS	<i>Modern Fiction Studies</i>
MHRev	<i>Malahat Review</i>
MichA	<i>Michigan Academician</i>
MiltonN	<i>Milton Newsletter</i>
MiltonQ	<i>Milton Quarterly</i>
MiltonS	<i>Milton Studies</i>
MinnR	<i>Minnesota Review</i>
MissQ	<i>Mississippi Quarterly</i>
MJLF	<i>Midwestern Journal of Language and Folklore</i>
MLJ	<i>Modern Language Journal</i>
MLN	<i>Modern Language Notes</i>
MLQ	<i>Modern Language Quarterly</i>
MLR	<i>Modern Language Review</i>
MLS	<i>Modern Language Studies</i> (a publication of the Northeast Modern Language Association)
ModA	<i>Modern Age</i>
ModSp	<i>Moderne Sprachen</i>
MP	<i>Modern Philology</i>
MQ	<i>Midwest Quarterly</i>
MQR	<i>Michigan Quarterly Review</i>
MR	<i>Massachusetts Review</i>
MRTS	<i>Medieval and Renaissance Texts and Studies</i>

<i>MS</i>	<i>Mediaeval Studies</i>
<i>MSE</i>	<i>Massachusetts Studies in English</i>
<i>MSpr</i>	<i>Moderna Språk</i>
<i>MW</i>	<i>The Muslim World</i> (Hartford, Conn.)
<i>NA</i>	<i>Nuova Antologia</i>
<i>N&Q</i>	<i>Notes and Queries</i>
<i>NCBEL</i>	<i>New Cambridge Bibliography of English Literature</i>
<i>NCF</i>	<i>Nineteenth-Century Fiction</i>
<i>NCTR</i>	<i>Nineteenth Century Theatre Research</i>
<i>NDEJ</i>	<i>Notre Dame English Journal</i>
<i>NDQ</i>	<i>North Dakota Quarterly</i>
<i>NegroD</i>	<i>Negro Digest</i>
<i>NEQ</i>	<i>New England Quarterly</i>
<i>NGC</i>	<i>New German Critique</i>
<i>NH</i>	<i>Northern History</i>
<i>NL</i>	<i>Nouvelles Littéraires</i>
<i>NLB</i>	<i>Newberry Library Bulletin</i>
<i>NLH</i>	<i>New Literary History</i>
<i>NLWJ</i>	<i>The National Library of Wales Journal</i>
<i>NM</i>	<i>Neuphilologische Mitteilungen</i>
<i>NMAL</i>	<i>Notes on Modern American Literature</i>
<i>NMQ</i>	<i>New Mexico Quarterly</i>
<i>NMS</i>	<i>Nottingham Medieval Studies</i>
<i>Novel</i>	<i>Novel: A Forum on Fiction</i>
<i>NR</i>	<i>New Republic</i>
<i>NRF</i>	<i>Nouvelle Revue Française</i>
<i>NS</i>	<i>Die Neuren Sprachen</i>
<i>NT</i>	<i>New Testament</i>
<i>NTM</i>	<i>New Theatre Magazine</i>
<i>NWR</i>	<i>Northwest Review</i>
<i>NYH</i>	<i>New York History</i>
<i>NYLF</i>	<i>New York Literary Forum</i>
<i>NYRB</i>	<i>New York Review of Books</i>
<i>OB</i>	<i>Ord och Bild</i>
<i>OBSP</i>	<i>Oxford Bibliographical Society Proceedings</i>
<i>OED</i>	<i>Oxford English Dictionary</i>
<i>OENews</i>	<i>Old English Newsletter</i>
<i>OET</i>	<i>Oxford English Texts</i>
<i>OHEL</i>	<i>Oxford History of English Literature</i>
<i>OhR</i>	<i>Ohio Review</i>
<i>OL</i>	<i>Orbis Litterarum</i>
<i>OLR</i>	<i>Oxford Literary Review</i>
<i>OR</i>	<i>Oxford Review</i>
<i>OT</i>	<i>Old Testament</i>
<i>P&P</i>	<i>Past and Present</i>
<i>PAAS</i>	<i>Proceedings of the American Antiquarian Society</i>
<i>PAPA</i>	<i>Publications of the Arkansas Philological Association</i>
<i>PAPS</i>	<i>Proceedings of the American Philosophical Society</i>
<i>PAus</i>	<i>Poetry Australia</i>
<i>PBA</i>	<i>Proceedings of the British Academy</i>

ABBREVIATIONS

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PBSA	<i>Papers of the Bibliographical Society of America</i>
PCLAC	<i>Proceedings of the California Linguistics Association Conference</i>
PCLS	<i>Proceedings of the Comp. Lit. Symposium, Texas</i>
PCP	<i>Pacific Coast Philology</i>
PELL	<i>Papers on Eng. Lang. and Lit., Japan</i>
PIL	<i>Papers in Linguistics</i>
PLL	<i>Papers on Language and Literature</i>
PLPLS	<i>Proceedings of the Leeds Philosophical and Literary Society</i>
PMLA	<i>Publications of the Modern Language Association of America</i>
PN	<i>Poe Newsletter</i>
PoeS	<i>Poe Studies</i>
PoT	<i>Poetics Today</i>
PP	<i>Philologica Pragensia</i>
PPMRC	<i>Proceedings of the International Patristic, Medieval and Renaissance Conference</i>
PQ	<i>Philological Quarterly</i>
PR	<i>Partisan Review</i>
PRIA	<i>Proceedings of the Royal Irish Academy</i>
PRMCLS	<i>Papers from the Regional Meeting of the Chicago Linguistics Society</i>
PRR	<i>Pre-Raphaelite Review (now Journal of Pre-Raphaelite Studies)</i>
PSt	<i>Prose Studies</i>
PsyculR	<i>Psychocultural Review</i>
PTL	<i>PTL: A Journal for Descriptive Poetics and Theory</i>
PublH	<i>Publishing History</i>
PULC	<i>Princeton University Library Chronicle</i>
PVR	<i>Platte Valley Review</i>
QI	<i>Quaderni d'Italianistica</i>
QJS	<i>Quarterly Journal of Speech</i>
QL	<i>Quantitative Linguistics</i>
QQ	<i>Queen's Quarterly</i>
QR	<i>Quarterly Review</i>
RECTR	<i>Restoration and Eighteenth-Century Theatre Research</i>
REEDN	<i>Records of Early English Drama Newsletter</i>
RenD	<i>Renaissance Drama</i>
RenP	<i>Renaissance Papers</i>
RenQ	<i>Renaissance Quarterly</i>
Ren&R	<i>Renaissance and Reformation</i>
RES	<i>Review of English Studies</i>
Rev	<i>Review (Blacksburg, Va.)</i>
Rhetorik	<i>Rhetorik, ein internationales Jahrbuch</i>
RHL	<i>Revue d'Histoire Littéraire de la France</i>
RHT	<i>Revue d'Histoire du Théâtre</i>
RLC	<i>Revue de Littérature Comparée</i>
RLMC	<i>Rivista de Letterature Moderne e Comparate</i>
RLV	<i>Revue des Langues Vivantes</i>
RMS	<i>Renaissance and Modern Studies</i>
RN	<i>Renaissance News</i>
RomN	<i>Romance Notes</i>

<i>RORD</i>	<i>Research Opportunities in Renaissance Drama</i>
<i>RPT</i>	<i>Russian Poetics in Translation</i>
<i>RQ</i>	<i>Riverside Quarterly</i>
<i>RRDS</i>	Regents Renaissance Drama Series
<i>RRestDS</i>	Regents Restoration Drama Series
<i>RS</i>	<i>Research Studies</i>
<i>RUO</i>	<i>Revue de L'Université d'Ottawa</i>
<i>SAB</i>	<i>South Atlantic Bulletin</i>
<i>SAC</i>	<i>Studies in the Age of Chaucer</i>
<i>SAQ</i>	<i>South Atlantic Quarterly</i>
<i>SatR</i>	<i>Saturday Review</i>
<i>SAU</i>	<i>Studia Anglistica Uppsaliensis</i>
<i>SB</i>	<i>Studies in Bibliography</i>
<i>SBHC</i>	<i>Studies in Browning and His Circle</i>
<i>SBHT</i>	<i>Studies in Burke and His Time</i>
<i>SBL</i>	<i>Studies in Black Literature</i>
<i>SCB</i>	<i>South Central Bulletin</i>
<i>SCER</i>	<i>Society for Critical Exchange Report</i>
<i>SCJ</i>	<i>The Sixteenth Century Journal</i>
<i>ScLJ</i>	<i>Scottish Literary Journal: A Review of Studies in Scottish Language and Literature</i>
<i>ScLJ(S)</i>	<i>Scottish Literary Journal Supplement</i>
<i>SCN</i>	<i>Seventeenth-Century News</i>
<i>SCR</i>	<i>South Carolina Review</i>
<i>SDR</i>	<i>South Dakota Review</i>
<i>SECC</i>	<i>Studies in Eighteenth-Century Culture</i>
<i>SED</i>	<i>Survey of English Dialects</i>
<i>SEL</i>	<i>Studies in English Literature</i>
<i>SEL</i>	<i>Studies in English Literature 1500—1900 (Rice University)</i>
<i>SEling</i>	<i>Studies in English Linguistics (Tokyo)</i>
<i>SELit</i>	<i>Studies in English Literature (Japan)</i>
<i>SF&R</i>	<i>Scholar's Facsimiles and Reprints</i>
<i>SFQ</i>	<i>Southern Folklore Quarterly</i>
<i>SH</i>	<i>Studia Hibernica (Dublin)</i>
<i>ShakS</i>	<i>Shakespeare Studies (Tennessee)</i>
<i>ShawR</i>	<i>Shaw Review</i>
<i>ShN</i>	<i>Shakespeare Newsletter</i>
<i>SHR</i>	<i>Southern Humanities Review</i>
<i>ShS</i>	<i>Shakespeare Survey</i>
<i>ShStud</i>	<i>Shakespeare Studies (Tokyo)</i>
<i>SIcon</i>	<i>Studies in Iconography</i>
<i>SIR</i>	<i>Studies in Romanticism</i>
<i>SJH</i>	<i>Shakespeare-Jahrbuch (Heidelberg)</i>
<i>SJW</i>	<i>Shakespeare-Jahrbuch (Weimar)</i>
<i>SL</i>	<i>Studia Linguistica</i>
<i>SLitI</i>	<i>Studies in the Literary Imagination</i>
<i>SLJ</i>	<i>Southern Literary Journal</i>
<i>SM</i>	<i>Speech Monographs</i>
<i>SMC</i>	<i>Studies in Medieval Culture</i>
<i>SMY</i>	<i>Studia Mystica</i>

<i>SN</i>	<i>Studia Neophilologica</i>
<i>SNL</i>	<i>Satire Newsletter</i>
<i>SNNTS</i>	<i>Studies in the Novel</i> (North Texas State University)
<i>SOA</i>	<i>Sydsvenske Ortnamnssällskapets Årsskrift</i>
<i>SoQ</i>	<i>The Southern Quarterly</i>
<i>SoR</i>	<i>Southern Review</i> (Louisiana)
<i>SoRA</i>	<i>Southern Review</i> (Adelaide)
<i>SP</i>	<i>Studies in Philology</i>
<i>Sphinx</i>	<i>The Sphinx: A Magazine of Literature and Society</i>
<i>SpM</i>	<i>Spicilegio Moderno</i>
<i>SQ</i>	<i>Shakespeare Quarterly</i>
<i>SR</i>	<i>Sewanee Review</i>
<i>SRen</i>	<i>Studies in the Renaissance</i>
<i>SRO</i>	<i>Shakespearean Research Opportunities</i>
<i>SRS</i>	<i>Salzburg Renaissance Studies</i>
<i>SSAA</i>	<i>Salzburger Studien zur Anglistik und Amerikanistik</i>
<i>SSE</i>	<i>Swiss Studies in English</i>
<i>SSELER</i>	<i>Salzburg Studies in English Literature: Elizabethan and Renaissance</i>
<i>SSELJDS</i>	<i>Salzburg Studies in English Literature: Jacobean Drama Series</i>
<i>SSELRR</i>	<i>Salzburg Studies in English Literature: Romantic Reassessment</i>
<i>SSEng</i>	<i>Sydney Studies in English</i>
<i>SSF</i>	<i>Studies in Short Fiction</i>
<i>SSL</i>	<i>Studies in Scottish Literature</i>
<i>SSMP</i>	<i>Stockholm Studies in Modern Philology</i>
<i>SSPDPT</i>	<i>Saltzburg Studies: Poetic Drama and Poetic Theory</i>
<i>STC</i>	<i>Short-Title Catalogue</i>
<i>StHum</i>	<i>Studies in the Humanities</i>
<i>STQ</i>	<i>Steinbeck Quarterly</i>
<i>StrR</i>	<i>Structuralist Review</i>
<i>SUAS</i>	<i>Stratford-upon-Avon Studies</i>
<i>SUS</i>	<i>Susquehanna University Studies</i>
<i>SVEC</i>	<i>Studies on Voltaire and the Eighteenth Century</i>
<i>SWR</i>	<i>Southwest Review</i>
<i>TC</i>	<i>The Twentieth Century</i>
<i>TCBS</i>	<i>Transactions of the Cambridge Bibliographical Society</i>
<i>TCL</i>	<i>Twentieth Century Literature</i>
<i>TDR</i>	<i>The Drama Review</i>
<i>TEAS</i>	<i>Twayne's English Authors Series</i>
<i>THES</i>	<i>Times Higher Education Supplement</i>
<i>ThQ</i>	<i>Theatre Quarterly</i>
<i>ThR</i>	<i>Theatre Research International</i>
<i>ThS</i>	<i>Theatre Survey</i>
<i>THY</i>	<i>The Thomas Hardy Yearbook</i>
<i>TJ</i>	<i>Theatre Journal</i>
<i>TkR</i>	<i>Tamkang Review</i>
<i>TLS</i>	<i>Times Literary Supplement</i>
<i>TN</i>	<i>Theatre Notebook</i>
<i>TP</i>	<i>Terzo Programma</i>

ABBREVIATIONS

TPS	<i>Transactions of the Philological Society</i>
TQ	<i>Texas Quarterly</i>
TRB	<i>Tennyson Research Bulletin</i>
TRHS	<i>Transactions of the Royal Historical Society</i>
TriQ	<i>Tri-Quarterly</i>
TSE	<i>Tulane Studies in English</i>
TSL	<i>Tennessee Studies in Literature</i>
TSLL	<i>Texas Studies in Literature and Language</i>
TUSAS	<i>Twayne's United States Authors Series</i>
TYDS	<i>Transactions of the Yorkshire Dialect Society</i>
UCTSE	<i>University of Cape Town Studies In English</i>
UDR	<i>University of Dayton Review</i>
UES	<i>Unisa English Studies</i>
UMSE	<i>University of Mississippi Studies in English</i>
UR	<i>University Review (Kansas City)</i>
URev	<i>University Review (Dublin)</i>
USFLQ	<i>U of South Florida Language Quarterly</i>
USSE	<i>University of Saga Studies in English</i>
UTQ	<i>University of Toronto Quarterly</i>
UWR	<i>University of Windsor Review</i>
VN	<i>Victorian Newsletter</i>
VP	<i>Victorian Poetry</i>
VPR	<i>Victorian Periodicals Review</i>
VQR	<i>Virginia Quarterly Review</i>
VS	<i>Victorian Studies</i>
VSb	<i>Victorian Studies Bulletin</i>
VWQ	<i>Virginia Woolf Quarterly</i>
WAL	<i>Western American Literature</i>
WascanaR	<i>Wascana Review</i>
WC	<i>Worlds Classics</i>
WC	<i>Wordsworth Circle</i>
WCR	<i>West Coast Review</i>
WF	<i>Western Folklore</i>
WHR	<i>Western Humanities Review</i>
WLT	<i>World Literature Today (formerly Books Abroad)</i>
Wolfen- büttelerB	<i>Wolfenbütteler Beiträge: Aus den Schätzen der Herzog August Bibliothek</i>
WPCS	<i>Working Papers in Cultural Studies</i>
WS	<i>Women's Studies: An Interdisciplinary Journal</i>
WSCL	<i>Wisconsin Studies in Contemporary Literature</i>
WTW	<i>Writers and their Work</i>
WVUPP	<i>West Virginia Bulletin: Philological Papers</i>
WWR	<i>Walt Whitman Review</i>
XUS	<i>Xavier University Studies</i>
YER	<i>Yeats Eliot Review</i>
YES	<i>Yearbook of English Studies</i>
YFS	<i>Yale French Studies</i>
YPL	<i>York Papers in Linguistics</i>
YR	<i>Yale Review</i>

ABBREVIATIONS

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<i>YULG</i>	<i>Yale University Library Gazette</i>
<i>YW</i>	<i>The Year's Work in English Studies</i>
<i>ZAA</i>	<i>Zeitschrift für Anglistik und Amerikanistik</i>
<i>ZCP</i>	<i>Zeitschrift für Celtische Philologie</i>
<i>ZDA</i>	<i>Zeitschrift für deutsches Altertum und deutsche Literatur</i>
<i>ZDL</i>	<i>Zeitschrift für Dialektologie und Linguistik</i>

2. Publishers

AAAH	Acta Academiae Aboensis Humaniora, Abo, Finland
A&U	Allen & Unwin, London
Abingdon	Abingdon Press, Nashville, Tenn.
Academic	Academic Press, London
Academy	The Academy Press, Dublin
AF	Akademisk Forlag, Copenhagen
Albion	Albion, Appalachian State U, Boone, N.C.
AM	Aubier-Montaigne, Paris
AMSP	AMS Press Inc., New York
AMU	Adam Mickiewicz U, Posnan
Anvil	Anvil Press, London
Appletree	Appletree Press, Belfast, N.I.
APS	American Philosophical Society, Philadelphia, Pa.
Aquarian	The Aquarian Press, Wellingborough, Northants.
Archon	Archon Books, Hamden, Conn.
Arnold	Edward Arnold, London
ARS	Augustan Reprint Society
Aslib	Aslib, London
ASP	Applied Sciences Publishers Ltd, London
Athlone	Athlone Press, London
AUG	Acta Universitatis Gothoburgensis, Sweden
AUP	Associated University Presses, London
AUPG	American University Publishers Group Ltd, London
AUU	Acta Universitatis Umensis, Umeå, Sweden
Avebury	Avebury Press, Amersham, Bucks.
BA	British Academy, London
Bagel	August Bagel Verlag, Düsseldorf
B&B	Boydell & Brewer, Woodbridge, Suffolk
B&H	Bell & Hyman, London
Barnes	A.S. Barnes, San Diego, Calif. and London
B&N	Barnes & Noble, Totowa, N.J.
B&S	Benskin and Samuels, Edinburgh
Batsford	B.T. Batsford, London
BBC	British Broadcasting Corporation, London
Beck	C.H. Beck'sche Verlagsbuchhandlung, Munich
Benjamins	John Benjamins, Amsterdam
Benn	Ernest Benn Ltd, London
BGU	Bowling Green UP, Bowling Green, Ohio
Bilingual	Bilingual Press, Ypsilanti, Michigan
Bingley	Clive Bingley, London
BL	British Library, London
Blackie	Blackie & Sons, Glasgow
Blackstaff	Blackstaff P, Belfast
Blackwell	Basil Blackwell, Oxford
Blackwood	William Blackwood, Edinburgh
Bloodaxe	Bloodaxe Books, Newcastle-on-Tyne
BM	Bobbs-Merril, Indianapolis, Ind.
Bodleian	The Bodleian Library, Oxford

Bodley	The Bodley Head, London
Borealis	Borealis Press, Ottawa
Bowker	R.R. Bowker Co., New York
Boyars	Marion Boyars, London and Boston, Mass.
Boydell	The Boydell Press, Woodbridge, Suffolk
Brewer	D.S. Brewer, Cambridge (an imprint of Boydell & Brewer and Rowman & Littlefield)
Brill	E.J. Brill, Leiden
BSU	Ball State UP, Muncie, Indiana
BuckU	Bucknell UP, Lewisburg, Pa.
CAAS	Connecticut Academy of Arts and Sciences, Newhaven, Conn.
Cairns	Francis Cairns, Liverpool
Calder	Calder Press, London
C&W	Chatto & Windus, London
Cape	Jonathan Cape, London
Carcanet	The New Carcanet Press, Manchester, Lancs.
Cassell	Cassell & Co., London
Cave	Geoffrey Cave Associates, London
CDSH	Centre de Documentation Sciences Humaines, Paris
Ceolfrith	Ceolfrith Press, Sunderland, Tyne and Wear
C-H	Chadwyck-Healey, Cambridge
CH	Croom Helm, London
Champion	Librairie Honore Champion, Paris
Christendom	Christendom Publications, Front Royal, Va.
Clarendon	The Clarendon Press, Oxford
CMERS	Center for Medieval and Early Renaissance Studies, Binghamton, N.Y.
CML	William Andrews Clark Memorial Library, Los Angeles
Colet	John Colet P, U.S.A.
Collins	William Collins & Sons, London
ColU	Columbia UP, New York
Compton	The Compton Press, Tisbury, Wilts.
Constable	Constable & Co. Ltd, London
Cormorant	Cormorant Press, Victoria, B.C.
CornU	Cornell UP, Ithaca, N.Y.
CSS	Charles Scribner's Sons, New York
CSU	Cleveland State University, Cleveland, Ohio
CUP	Cambridge University Press, Cambridge
CWU	Carl Winter Universitätsverlag, Heidelberg
Da Capo	Da Capo Press, New York
D & C	David & Charles, Newton Abbot
Dawson	William Dawson, Folkestone, Kent
De Graaf	De Graaf, Nieuw Koup, NL
Dent	J.M. Dent, London
Deutsch	André Deutsch, London
Didier	Didier-Erudition, Paris
Dobson	Dennis Dobson, London
Dolmen	Dolmen Press, Dublin
Donald	John Donald, Edinburgh
Doubleday	Doubleday, Garden City, New York

Dove	Dove, Sydney, Australia
Dover	Dover Publications, New York
Duckworth	Gerald Duckworth, London
Duke U	Duke UP, Durham, N.C.
Duquesne	Duquesne UP, Pittsburgh, Pa.
DWT	Dr Williams's Trust, London
EA	English Association, London
ECWP	ECW Press, Downsview, Ontario
Eden	Eden Press, St Alban's, Vermont, and Montreal, Canada
EdinU	Edinburgh University Press, Edinburgh
Eerdmans	Eerdmans, Grand Rapids, Michigan
EETS	Early English Text Society,
EPNS	English Place-Name Society,
ESL	Edizione di Storia e Letteratura, Rome
EUL	Edinburgh University Library, Edinburgh
Eyre	Eyre Methuen, London
Faber	Faber & Faber, London
F&S	Feiffer & Simons, London and Amsterdam
FDU	Fairleigh Dickinson UP, Madison, N.J.
Fink	Fink Verlag, Munich
Flammarion	Flammarion, Paris
Fontana	Fontana Books, London
FordU	Fordham UP, New York
Foris	Foris Publications, Dordrecht
Fortress	Fortress Press, Philadelphia, Pa.
Francke	Francke Verlag, Berne, Switzerland
Franklin	Burt Franklin, New York
Gale	Gale Research Co., Detroit, Michigan
Galilée	Galilée, Paris
Gallimard	Gallimard, Paris
G&M	Gill & Macmillan, Dublin
Garland	Garland Publishing Co., New York
GlasU	Glasgow UP, Scotland
Gleerup	C.W.K. Gleerup, Lund, Sweden
Gollancz	Victor Gollancz, London
Grasset	Grasset, Paris
Greenwood	Greenwood Press, Westport, Conn.
Groos	Julius Groos Verlag, Heidelberg
Grüner	Verlag B.R. Grüner, Amsterdam
Hale	Robert Hale, London
Hall	G.K. Hall, Boston, Mass.
J Hall	James Hall, Leamington Spa, Warks.
H&S	Hodder & Stoughton, London
H&W	Hill & Wang, New York
Harvard	Harvard UP, Cambridge, Mass.
Harvester	Harvester Press, Hassocks, Sussex
HBJ	Harcourt, Brace, Jovanovich, New York and London
Heath	D.C. Heath & Co, Lexington, Mass.
Heinemann	William Heinemann, London
HH	Hamish Hamilton, London

Hogarth	Hogarth Press, London
Holt	Holt, New York
Howard	Howard UP, Washington, D.C.
HRW	Holt, Rinehart & Winston Inc., New York
HUL	Hutchinson University Library, London
Humanities	Humanities Press, Atlantic Highlands, N.J.
Huntington	Huntington Library, San Marino, Calif.
Hutchinson	Hutchinson & Co. Ltd, London
IHA	IHA, Waterloo, Ontario
IndU	Indiana UP, Bloomington, Ind.
ISU	Iowa State UP, Ames, Iowa
JHU	Johns Hopkins UP, Baltimore, Md.
Joseph	Michael Joseph, London
Journeyman	The Journeyman Press, London
Junction	Junction Books Ltd, London
Jupiter	Jupiter P, Lake Bluff, Ill.
K&W	Kaye & Ward, London
Kardo	Kardo, Coatbridge, Scotland
Kenkyusha	Kenkyusha, Tokyo, Japan
Kinseido	Kinseido, Tokyo, Japan
Klostermann	Vittorio Klostermann, Frankfurt-am-Main
Lang	Peter D. Lang, Frankfurt am Main and Bern
Laurier	Wilfred Laurier UP, Waterloo, Ontario
LC	Library of Congress,
LCP	Loras College Press, Dubuque, Iowa
LH	Percy Lund Humphries & Co Ltd, London
Longman	Longman Group Ltd, London
LSU	Louisiana State UP, Baton Rouge, La.
MAA	Medieval Academy of America, Cambridge, Mass.
Macdonald	Macdonald, Edinburgh
McGraw-Hill	McGraw-Hill, N.Y.
Macmillan	Macmillan & Co. Ltd, London
M&E	Macdonald & Evans, Estover, Plymouth, Devon
Maney	W.S. Maney & Sons, Leeds, Yorks.
Mansell	Mansell Publishers Ltd, London
ManU	Manchester UP, Manchester, Lancs.
Mayflower	Mayflower Books, London
MB	Mitchell Beazley London Ltd, London
Methuen	Methuen, London
MHRA	Modern Humanities Research Association, London
MidNAG	Mid Northumberland Arts Group, Ashington, Northumberland
Milner	Milner & Co. Ltd, London
Minuit	Edition de Minuit, Paris
MITP	Massachusetts Institute of Technology Press, Cambridge, Mass.
MLA	Modern Language Association of America, New York
Moonraker	Moonraker Press, Bradford-on-Avon
Morrow	William Morrow & Co., New York
Mouton	Mouton & Co., The Hague, Paris and New York

MRS	Medieval and Renaissance Society, North Texas State U, Denton, Texas
MSU	Memphis State UP, Memphis, Tenn.
Murray	John Murray, London
NAL	New American Library, New York
Narr	Gunter Narr Verlag, Tübingen
ND	New Directions, New York
N-H	Nelson Hall, Chicago, Ill.
NHPC	North Holland Publishing Co., Amsterdam and New York
Nijhoff	Martinus Nijhoff, The Hague
NIU	Northern Illinois UP, De Kalb, Ill.
NLB	New Left Books, London
NLP	New London Press Inc., Dallas, Texas
NorthU	Northeastern University, Boston, Mass.
Norton	W.W. Norton & Co. Inc., New York
NSP	New Statesman Publishing Co., New Delhi
NUP	National UPub. Kennikat P, Port Washington, N.Y.
NUU	New U of Ulster, Coleraine
NYPL	New York Public Library, New York
NYU	New York UP, New York and London
Oasis	Oasis Books, London
O'Brien	The O'Brien Press, Dublin
Octopus	Octopus Books, London
OdenseU	Odense U, Odense
OhioU	Ohio UP, Athens, Ohio
Olschki	Leo S. Olschki, Firenze
Open Books	Open Books Pub. Ltd, Shepton Mallet, Somerset
OpenU	Open University Education Enterprises Ltd, Milton Keynes
OPP	Oxford Polytechnic P, Oxford
Orbis	Orbis Books, London
OSU	Ohio State UP, Columbus, Ohio
OTP	Oak Tree Press, London
OUP	Oxford University Press, Oxford
Owen	Peter Owen, London
Pan	Pan Books Ltd, London
Pantheon	Pantheon, New York
Paulist	Paulist Press, New York
Penguin	Penguin Books, Harmondsworth, Middx.
Pergamon	Pergamon Press, Oxford
PH	Prentice-Hall Inc., Englewood Cliffs, N.J.
PHI	Prentice-Hall International, Hemel Hempstead, Herts.
Pickwick	Pickwick Pubs, Alison Park, Pa.
Pilgrim	Pilgrim Books, Norman, Okla.
PIMS	Pontifical Institute of Mediaeval Studies, Toronto
Pinter	Francis Pinter (Pubs.) Ltd, London
Plenum	Plenum Press, London and New York
Polter	Clarkson N. Polter, N.Y.
Poplar	Poplar Press, Bowling Green, Ohio
Princeton	Princeton UP, Princeton N.J.
Prior	George Prior, London

PRO	Public Record Office, London
Profile	Profile Books, Windsor, Bucks
ProgP	Progressive Publishers, Calcutta, India
PSU	Pennsylvania State UP, University Park, Pa.
Pucker	Puckerbrush Press, Orono, Maine
Quartet	Quartet Books, London
RA	Royal Academy, London
R&B	Rosenkilde & Bagger, Copenhagen
R&L	Rowman & Littlefield, Totowa, N.J.
Rebel	The Rebel Press, Bideford, Devon
Regents	Regents Press of Kansas, Lawrence, Kansas
Reidel	D. Reidel Publishing Co., Dordrecht, Boston and London
RH	Ramsay Head Press, Edinburgh
RKP	Routledge & Kegan Paul, London
Robson	Robson Books, London
Rodopi	Rodopi, Amsterdam
RS	The Royal Society, London
RSL	Royal Society of Literature, London
RSVP	Research Society for Victorian Periodicals, Leicester
Rutgers	Rutgers UP, New Brunswick, N.J.
SAI	Sociological Abstracts Inc., Ann Arbor, Michigan
S&S	Simon & Schuster, New York
S&W	Secker & Warburg, London
SAP	Scottish Academic Press, Edinburgh
Scarecrow	Scarecrow Press, Metuchen, N.J.
Solar	Solar Press, London
Seuil	Editions du Seuil, Paris
SF&R	Scholars' Facsimiles and Reprints, Delmar, N.Y.
SH	Somerset House, Teaneck, N.J.
Shoe String	Shoe String P, Hamden, Conn.
SIU	Southern Illinois UP, Carbondale and Edwardsville, Ill.
Sleepy Hollow	Sleepy Hollow P, Tarrytown, N.Y.
SLG	SLG Press, Oxford
Smythe	Colin Smythe, Gerrards Cross, Bucks
SNLS	Society for New Language Study, Denver, Colorado
SSA	Steinbeck Society of America, Muncie, Ind.
SSAB	Sprachförlaget Skriptor AB, Stockholm
Stanford	Stanford UP, Palo Alto, California
StDL	St Deiniol's Library, Hawarden, Clwyd.
Steiner	Franz Steiner, Weisbaden
Sterling	Sterling, New York
Stockwell	Arthur H. Stockwell Ltd, Ilfracombe, Devon
StPB	St Paul's Bibliographies, Godalming, Surrey
STR	Society for Theatre Research, London
Strauch	R.O.U. Strauch, Ludwigsburg
SUNY	State University of New York Press, Hampshire Station, Md.
SydneyU	Sydney UP, Sydney, Australia
Syracuse	Syracuse UP, Syracuse, N.Y.
Tabb	Tabb House, Padstow, Cornwall
Tantivy	Tantivy P, London and San Diego, Calif.

T&H	Thames & Hudson, London
Tavistock	Tavistock Press, London and New York
Telos	Telos P. Ltd, St. Louis, Mo.
TexA&M	Texas A & M UP, College Station, Texas
Thornes	Stanley Thornes, Cheltenham
TorontoU	Toronto UP, Toronto, Canada
Toucan	Toucan Press, St Peter Port, Guernsey, C.I.
Touzot	Jean Touzot, Paris
TPF	Trianon Press Facsimiles, London
TTP	Texas Technical Press, Lubbock, Texas
Twayne	Twayne Publishers, Boston, Mass.
UAB	University of Aston in Birmingham, Warks.
UAla	U of Alabama P, University, Alabama
UBrno	J.E. Purkyne U of Brno, Brno
UCal	U of California P, Berkeley, California
UCopen	U of Copenhagen P, Copenhagen
UChic	U of Chicago P, Chicago, Ill.
UDel	U of Delaware P, Newark, Del.
UESsex	U of Essex P, Colchester, Essex
UExe	U of Exeter P, Exeter, Devon
UFlor	UP of Florida, Gainesville, Fla.
UGeo	U of Georgia P, Athens, Ga.
UGhent	Rijksuniversiteit de Gent, Ghent
UIll	U of Illinois P, Urbana, Ill.
UKan	U of Kansas P, Lawrence, Kansas
UKen	U of Kentucky P, Lexington, Kentucky
ULeeds	U of Leeds, Yorkshire
ULille	U de Lille, Villeneuve d'Ascq, France
ULiv	U of Liverpool P, Liverpool, Lancs.
UMass	U of Massachussetts P, Amherst, Mass.
Umeå	Umeå Universitetsbibliotek, Umeå
UMI	University Microfilms International Ltd, Ann Arbor, Mich.
UMich	U of Michigan P, Ann Arbor, Mich.
UMinn	U of Minnesota P, Minneapolis, Minn.
UMiss	U of Missouri P, Columbia, Missouri
UMissip	UP of Mississippi, Jackson, Mississippi
UNC	U of North Carolina P, Chapel Hill, N.C.
Undena	Undena Publications, Malibu, Calif.
UNeb	U of Nebraska P, Lincoln, Neb.
Ungar	Frederick Ungar, New York, N.Y.
UOkla	U of Oklahoma P, Norman, Okla.
UPA	UP America, Washington, D.C.
UPitt	U of Pittsburgh P, Pittsburgh, Pa.
Uppsala	U of Uppsala, Uppsala, Sweden
UQueen	U of Queensland, St Lucia, Queensland
USalz	U of Salzburg, Salzburg
USC	U of South Carolina P, Columbia, S.C.
UTenn	U of Tennessee, Knoxville, Tenn.
UTex	U of Texas P, Arlington, Texas
UTor	U of Toronto P, Toronto, Canada

ABBREVIATIONS

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UVerm	U of Vermont, Burlington, Vt.
UVict	U of Victoria, Victoria, B.C.
UWales	U of Wales P, Cardiff
UWash	U of Washington P, Seattle
UWisc	U of Wisconsin P, Madison, Wisc.
Viking	Viking Press, New York
Virago	Virago Press, London
Virginia	Virginia UP, Charlottesville, Va.
Vision	Vision Press, London
VR	Variorum Reprints, London
Vrin	Vrin, Paris
W&N	Weidenfeld & Nicholson, London
Waterloo	Waterloo UP, Waterloo, Ontario
WB	Wissenschaftliche Buchgesellschaft, Darmstadt
Wesleyan	Wesleyan UP, Middletown, Conn.
West	West, St Paul, Minn.
Whitston	Whitston Publishing Co. Inc., Troy, N.Y.
WHP	Warren House Press, North Walsham, Norfolk
Wildwood	Wildwood House, London
Windward	Windward Press, London
Winthrop	Winthrop Publishers Inc., Cambridge, Mass.
WLU	Wilfred Laurier UP, Waterloo, Ont.
Wolfhound	Wolfhound Press, Dublin
Wombat	The Wombat Press, Wolfville, Nova Scotia
Woolf	Cecil Woolf, London
WSU	Wayne State UP, Detroit, Mich.
WWU	Western Washington University, Bellingham
Yale	Yale UP, New Haven, Conn.
York	University of York, Yorks.



Literary History and Criticism: General Works

T. S. DORSCH

1. Reference Works

The New Cambridge Bibliography of English Literature, which appeared in five volumes between 1969 and 1977 under the general editorship of George Watson, assisted in the twentieth-century volume by I. R. Willison, and indexed by J. D. Pickles, is, after the *Oxford English Dictionary*, the most valuable reference work in English studies. However, with the proliferation of scholarship in English literature in recent years, such a work must necessarily fall a little behind; moreover, its five stout volumes are beyond the reach of all but the most affluent individual scholars. With the publication of *The Shorter New Cambridge Bibliography of English Literature*¹, Watson has, within the compass of some 1,620 pages, all but made good these drawbacks. Obviously he has had to be fairly rigorously selective. However, it is remarkable how much he has contrived to retain that is of real significance in the vast original work, which, moreover, he has brought up-to-date, as he did in his 1957 supplement to F. W. Bateson's original *CBEL* of 1940. He has kept, together with a generous allowance of 'minor' authors and genres of interest, all the major authors from the OE period to the first half of the present century, and has exercised very sound judgement in his compression of the sections made up of criticism of their writings, and of sections devoted to background studies. His work will be of inestimable value both to indigent scholars (and which scholar is not indigent?) and to such institutions as schools, starved of funds for essential tools of study, and similarly maltreated branch libraries.

Most English theological scholars are acquainted with Alexander Cruden's *Biblical Concordance* of 1737 and its later enlarged editions. Probably most of them would find even more helpful James Strong's *Exhaustive Concordance of the Bible*², first published in America in 1894, and now appearing in its thirty-seventh printing at what must seem, to an English reader, an absurdly cheap price. In the 1800 closely printed pages, Strong offers, not only a concordance of the Authorized Version, but a comparative concordance of the Authorized and the Revised Versions, a comparative version of the Hebrew and the Greek dictionaries, and much further matter which will be of significance to the serious biblical scholar. This is one of those rare volumes which

¹ *The Shorter New Cambridge Bibliography of English Literature*, ed. by George Watson. CUP. pp. xiv + 1,622. £45.

² *The Exhaustive Concordance of the Bible: . . . Together with a Comparative Concordance of the Authorized and Revised Versions, including the American Variations; also Brief Dictionaries of the Hebrew and Greek Words of the Original . . .*, by James Strong, S.T.D., LL.D. Abingdon. pp. 1,340 + 262 + 127 + 79. \$16.95.

must be regarded as bargains by English readers who are dismayed by the astronomical rise in the prices of books in England in the last decade or so.

The Oxford Literary Guide to the British Isles, compiled and edited by Dorothy Eagle and Hilary Carnell, was noticed in YW when it appeared in 1977. The same editors have now produced *The Oxford Illustrated Literary Guide to Great Britain and Ireland*³, revised and enlarged by Dorothy Eagle. The new volume follows the lines of the old, with numerous black-and-white illustrations and thirty-two full-page colour plates. Some of the entries have been enlarged, in response to correspondence arising from the original work, and a few fresh entries have been included. A spot check has revealed a certain number of errors and omissions – with reference, for example, to Rydal Mount, Christ's Hospital, Coleridge, and Lamb (to confine oneself to a single period) – but these do not seriously mar the interest and value of the book as a whole.

The Oxford Dictionary of Quotations was, on its appearance in 1940, immediately accepted as a standard work of reference. The present second edition⁴ of *The Concise Oxford Dictionary of Quotations* of 1964 has retained items from the first edition only if they continue to be tolerably familiar, and the consequent excisions have left room for quotations which have gained currency in the past twenty years and also for sayings from earlier periods which have become widely used in that time. Proverbs and nursery rhymes which have been extensively treated in other Oxford collections have been excluded. The new volume is a welcome addition to the Oxford series of similarly-intentioned works.

The fourth volume of *The Revels History of Drama in English*⁵ covers the period 1613–60, the period, that is, between the close of Shakespeare's career as a playwright and the re-opening of the theatres after the near-silence of the Puritan era. The volume follows the same format as its predecessors, except in so far as it has aimed at avoiding overlap with Volume III. After an admirably full chronological table of writings, non-dramatic as well as dramatic, and of historical events, Philip Edwards traces, with his usual care and thoroughness, the varying relationships between the theatre and society down to the closing of the theatres in 1642, noting the shifts to which enterprising authors were put to evade or circumvent the ban. Gerald Eades Bentley, for many decades a leading authority on the subject, writes on the theatres and the actors of the whole period embraced by the volume. Kathleen McLuskie writes well on the plays and the playwrights down to 1642, showing great skill in steering clear of significant overlap with the preceding volume. Lois Potter, a worthy successor to T. W. Craik as general editor of the series, writes with discernment of the years between 1642 and 1660, years to which comparatively little sustained study has hitherto been devoted. The volume closes with a valuable bibliogra-

³ *The Oxford Illustrated Literary Guide to Great Britain and Ireland*, comp. and ed. by Dorothy Eagle and Hilary Carnell. Rev. by Dorothy Eagle. OUP. pp. xii + 328 + pp. 20 maps. £12.50.

⁴ *The Concise Oxford Dictionary of Quotations*. Second edn. OUP. pp. viii + 465. hb £7.50, pb £2.95.

⁵ *The Revels History of Drama in English*. Vol. IV, 1613–60. By Philip Edwards, Gerald Eades Bentley, Kathleen McLuskie, and Lois Potter. Methuen. pp. lvii + 337. £25.

phy and an index, and deserves warm praise for its contribution to the history of the English theatre.

The third edition of A. C. Ward's *Longman Companion to Twentieth Century Literature*⁶ has been thoroughly updated by Maurice Hussey. Hussey has dropped many entries for writers who have to all intents disappeared, and has added more than a hundred new ones. He has revised and expanded numerous existing items in conformance with the rise and fall of reputations during the ten years since the first edition appeared in 1970, and has produced a book which should be of great value to readers of the 1980s.

G. S. Fraser's *A Short History of English Poetry*⁷ is the product of a mind that was both poetic and scholarly. Beginning with *Beowulf*, Fraser carries his history down to the present day. The word 'short' in the title is misleading, for Fraser has the gift of compression, and finds room for much admirable criticism in a little space. His copious use of quotation adds concreteness to his book, and gives it something of the interest of a short anthology as well as history.

*The Oxford Dictionary for Writers and Editors*⁸ is the successor to eleven editions of Collins's *Authors' and Printers' Dictionary*, and is – would it were not so! – an increasing necessity for would-be writers and editors. It contains a vast deal of information on English usage and on traps for young players: common spelling difficulties, capitalization and punctuation, familiar and less familiar abbreviations, foreign words and phrases, names of people and places, terminations (-or, -ice and -ise, and -ize, and many others where the Americans reverse our usage), the use of hyphens (*council-house* or *council house* – though it avoids argument about the significant differences that the linguists (vile word!) see between a 'light housekeeper' and a 'light-house keeper'), variant spellings (*gipsy* or *gypsy*, *Muslim* or *Moslem*) and a host of other potential perplexities. Used in conjunction with, for example, *The Shorter Oxford Dictionary* and *Hart's Rules*, the latest revision of which was noticed last year, this new Oxford dictionary ought to leave no room for the more outrageous usages in written works.

John Paxton's revision and expansion of *Everyman's Dictionary of Abbreviations*⁹ provides excellent browsing as well as much useful information. How necessary it is for the average English reader to know that FUNK stands for 'Front Uni National du Kampuchea', or SWORD for 'Shallow Water Oceanographic Research Data System', it is difficult to judge (*sortes Virgilianae* provided the examples). However, one must grant that this is an extremely helpful volume in an age in which abbreviations and telegraphese expression will so often leave the reader baffled by what he sees in print.

Klaus Forster's *Pronouncing Dictionary of English Place-Names*¹⁰ is a work

⁶ *Longman Companion to Twentieth Century Literature*, by A. C. Ward. Third edn rev. by Maurice Hussey. Longman. pp. vi + 598. £12.50.

⁷ *A Short History of English Poetry*, by G. S. Fraser. Open Books. pp. x + 386. hb £12, pb £5.95.

⁸ *The Oxford Dictionary for Writers and Editors*, comp. by the O.E.D. Department. OUP. pp. xiv + 448. £4.95.

⁹ *Everyman's Dictionary of Abbreviations*, by John Paxton. Dent. pp. xiv + 398. £7.95.

¹⁰ *A Pronouncing Dictionary of English Place-Names, including standard local and archaic variants*, by Klaus Forster. Routledge. pp. xxxvi + 268. £9.50.

of considerable interest and value, not only for the bewildered foreign visitor, but also for English readers who so often, in these days of increasing travel, blunder egregiously in their use of local place-names – and, indeed, for the better-educated who think they know. ‘Siren’, ‘Daventry’, and ‘Shroosbury’ have probably, alas, come to stay; but who can be absolutely sure of ‘Cossey’ (‘Costessey’) and ‘Haizborough’ (‘Happisburg’) in Norfolk, or ‘Rasendl’, or even ‘Risendl’, for ‘Ravenstonedale’ in Westmorland. Forster may be thanked for listing several thousand English place-names which are not pronounced as they are spelt, but fortunately what we like to think of as English tolerance will not embarrass the erring visitor.

*A Directory of Dealers in Secondhand and Antiquarian Books in the British Isles*¹¹ has hitherto been missed in YW, but it is too helpful a book to warrant this neglect. Several introductory chapters listing such works as current reference books, telegraphic addresses, supplies and services, and firms devoted to binding and repairs, are followed by a county-by-county list of dealers, an alphabetical catalogue, and an excellent index. All students interested in rare and out-of-print books will find this an invaluable work of reference.

John Hollander’s *Rhyme’s Reason*¹², the subtitle of which is ‘A Guide to English Verse’, is too slight a work to have much value for any but the most elementary students of poetry. Hollander essays, by means of doggerel verses, to illustrate the various ‘formal structures which are a necessary condition of poetry’, but with totally inadequate explanatory material he offers little or no help to those who wish to know the *raison d’être* and the variants from the norm – in as far as norms exist – of the various structures that he places before us. £0.90 would seem to be a fairer price for this slim volume than the £9 that is put forward as its price.

*A Guide to Degree Courses in English, 1981–82*¹³, compiled for the English Association, is the latest in a series of volumes designed to show the aspirant to a degree in English Language and Literature what courses are offered by the various institutions of advanced studies in the British Isles, and how entry to such courses may be effected. It is a thoroughgoing treatment of its subject, and careers directors in schools will neglect it at their peril, or, perhaps rather, the peril of the schoolboys and schoolgirls who rely on them for guidance.

2. Collections of Essays

Most of the papers in this year’s issue of *Essays and Studies*¹⁴, brought together by Anne Barton, are noticed in other chapters of the present volume, and it is sufficient merely to list them: ‘Wyatt’s Selfish Style’, by John Kerrigan; ‘Sincerity and the Sonnet’, by Inga-Stina Ewbank; ‘John Donne’s Newsless Letters’, by John Carey; ‘Herbert’s Ground’, by M. C. Bradbrook; ‘Henry Vaughan and the Poetry of Vision’, by Rachel Trickett; ‘Marvell’s “Upon the

¹¹ *A Directory of Dealers in Secondhand and Antiquarian Books in the British Isles, 1981–83*. Sheppard. pp. xlv + 425. £9.

¹² *Rhyme’s Reason*, by John Hollander. Yale. pp. viii + 54. hb £9, pb £2.75.

¹³ *A Guide to Degree Course in English, 1981–82*. Fifth edn, ed. by Anne Becher. EA (1980). pp. 256 + supplements. £5.50.

¹⁴ *Essays and Studies 1981*, collected for the EA by Anne Barton. N.S. 34. Murray. pp. viii + 147. £8.50.

Death of the Lord Hastings" ', by Michael Gearin-Tosh; and ' "Lycidas": the Power of Art', by John Creaser. Inga-Stina Ewbank's paper is the only one which does not, in its title, point to a specific author, and a few words ought, therefore, to be said about it. Concentrating on Sidney, but with frequent reference to other Elizabethan sonneteers, especially Shakespeare, Professor Ewbank examines many interpretations of the word 'sincerity' and demonstrates that in his sonnets Sidney is, among other things, 'dramatic', but he is also 'the dramatic critic who interprets the dramatic work for us'. He wishes to alert and extend our responses to 'actual' feeling, 'to make us feel not only that he is a sincere man, speaking to men, but that he is a sincere poet – one who knows that life is larger than the individual experience and that art is truer than life'.

The 1980 volume of *Essays by Divers Hands*¹⁵, collected by Brian Fothergill, was unaccountably missed in the 1980 volume of YW. Sir Harold Acton's fascinating talk is devoted to his great ancestor, the first Lord Acton of Aldenham, who touched upon the political life of the nineteenth century at many points, but who is probably best remembered for his famous aphorism that all power tends to corrupt, and absolute power corrupts absolutely. Roland Grant, commemorating the centenary of John Masfield's birth, admirably traces the poet's life and work. Michael Howard offers a stimulating study of the literature of war from ancient to modern times; and Jon Stallworthy complements this with his discussion of war-poetry with special reference to that of the two world wars. David Lodge considers the effectiveness of final chapters in the novels of the past couple of hundred years. Taking as his title 'A Definition of a Snob', Nigel Nicolson explores the literature of snobbery from Lord Chesterfield to the 'Bloomsbury' group, with glances at such topics as the *crème de la crème* of Miss Jean Brodie. George Painter offers an admirable lecture entitled 'Chateaubriand and Proust: A Matter of Affinities'. Gorley Putt, stimulating as ever, talks on 'Intelligent Passion: A Quality of Jacobean Drama'. Sir Stephen Runciman, centring his observations on the fall of Constantinople in 1453, speaks on the state of Greece since that period. William St Clair makes Byron the central figure in his picture of the emergence of the Greeks' ideas of independence. This is a very worth-while addition to the series of *Essays by Divers Hands*.

The second *Special Number of The Yearbook of English Studies*¹⁶ is made up of fifteen articles and more than a hundred reviews. In 'The Audience as Co-Creator of the First Chivalric Romances' R. W. Hanning, while not ruling out of court earlier theories that the audiences of twelfth-century chivalric romances were alternatively the *juvenes*, well-born men in the period between being dubbed knight and becoming a father, or groups of aristocratic women, or royal patrons, suggests, finally, that the romances took their rise principally from the 'shared labour' of poet and a courtly audience capable, from its knowledge of the ancients, of providing the right responses. Maximillian E. Novak writes interestingly on 'The Literature of Crime as a Narrative System (1660–1841)', covering, among others, such novelists as Defoe, Godwin, and

¹⁵ *Essays by Divers Hands . . . transactions of the Royal Society of Literature*, ed. by Brian Fothergill. Boydell Press, for the RSL (1980). N.S. vol. XLI. pp. xii + 147. £7.50.

¹⁶ *The Yearbook of English Studies. Literature and its Audience, II; Special Number*, ed. by G. K. Hunter and C. J. Rawson, assisted by Jenny Mezciems. MHRA. pp. x + 366. £16.50 and \$45.

Dickens. Frank H. Ellis traces the exchanges between Swift and Arthur Mainwaring in response to Mainwaring's hostile reception of Swift's *Examiner*. J. H. Alexander's subject is 'The Treatment of Scott in Reviews of the English Romantics'. Alexander shows that, whereas there are only a few mentions of Scott in contemporary reviews of Wordsworth and Coleridge, and only two of any significance among the reviews of Keats and Shelley, comparisons of Scott and Byron are abundant and often lengthy. Louis James, making a fairly wide sweep, notes 'Contrasting Perspectives in Working-Class and Middle-Class Fiction of the Early Victorian Period'. Concentrating on major authors of the standing of Lady Gregory, Edward Martyn, and W.B. Yeats, J.C. Beckett offers some observations on 'The Irish Writer and his Public in the Nineteenth Century'. He is followed by George O'Brien, who writes 'Notes on the Progress of Irish Literature, 1891-1941'. Yeats continues to figure large; among others who are treated at some length are Joyce, Seán O Faoláin, Frank O'Connor, and Flann O'Brien. J. S. Bratton finds much of interest to say about 'British Audiences and Black-Face Acts, 1835-1865'. In 'Aspects of Bernhardt' - 'empress and actress' - John Stokes demonstrates some of the ways in which Sarah Bernhardt 'proffered the union of aura and essence which her legend had placed in the way of the more traditional dualisms of the actress'. Lucy McDiarmid, dealing with 'The Living Voice in the Thirties: Yeats, Eliot, Auden', concludes that 'all three poets see their audience as a society within a society, but that inner society is conceived of less collectively with each successive generation. And the less collective the society, the less active poetry's function as a "living voice".' Contrary to what has been previously argued, Richard Beadle contends that 'The Origins of Abraham's Preamble in the York Play of *Abraham and Isaac*' owe much to the *Middle English Paraphrase of the Old Testament*, rather than the other way round. Richard McCabe brings forward cogent reasons for the edict of 1 June 1599 of John Whitgift, Archbishop of Canterbury, and Richard Bancroft, prohibiting the further publication of certain satirical works of the period, including Joseph Hall's *Virgidemiarum Libri Sex* and John Marston's *Scourge of Villanye*. In 'The Myth of the Countess of Pembroke' M. E. Lamb urges scholars to be very wary in their use of the words 'wide' and 'influence' in relation to the Countess of Pembroke. In 1898 George Meredith and Alfred Sutro collaborated to write a play based on *The Egoist*, with Johnston Forbes-Robertson in the leading part. Lewis Sawin gives reasons for 'the (apparently deliberate) suppression and distortion of facts surrounding cancellation of the London production'. Finally Karen L. Wadman writes well, with some reference to William Wetmore Story and his far from helpful biographical comments on Browning, in 'Henry James's Portrait of Robert Browning'. With its numerous reviews, this is a very worth-while volume.

David Daiches's *Critical Approaches to Literature*¹⁷ deserved its warm welcome when it appeared in 1956. In this second edition he has made few changes in his treatment as a whole. However, in the last quarter of a century important modifications, for the better or the worse, have been made in certain approaches to literature, to name such fields as, for example, Marxist,

¹⁷ *Critical Approaches to Literature*, by David Daiches. Second edn. Longman. pp. viii + 408. £5.95.

'archetypal', and structural criticism. Daiches has incorporated these new outlooks in his new edition.

L. C. Knight's *Selected Essays in Criticism*¹⁸ consists, with one exception, of essays reprinted from his three volumes of *Explorations*, which have been noticed in previous issues of YW. The reprinted essays include those on Marlowe, Herbert, Donne, Jonson, Clarendon, Blake, Coleridge, and Henry James. The new contribution, 'Poetry and "Things Hard For Thought"', concludes, with wide reference, that the energy embodied in a fully accomplished poem, 'far from leaving . . . the reader "nothing to do", leaves him with everything to do; for it continually evokes new energies of apprehension . . . of things hard, indeed impossible for thought alone to grasp'.

*English Literature: Opening up the Canon*¹⁹ is a particularly interesting contribution to the series of 'Selected Papers from the English Institute', in that it 'opens up' the canon which has hitherto been allowed to loom between literature from the traditionally English-speaking countries and the countries of the 'third world' which have increasingly and impressively produced some of the most worth-while literature of recent decades. Dennis Brutus, a South African of mixed descent who has suffered greatly for his anti-apartheid views, writes cogently of the conditions in which sincere South Africans write and of the mixed reception accorded to their writings in other English-speaking countries. Edward Kamau Brathwaite offers a stimulating paper on 'English in the Caribbean: Notes on Nation Language and Poetry' – a paper illustrated with much quotation and reference, enriched by parallels drawn from Dennis Brutus's paper of the previous day. Leslie Marmon Silko, in 'Language and Literature from a Pueblo Indian Perspective', offers a very amusing, but also very informative, essay in which, demonstrating that 'the words that are most valued [in his country] are those which are spoken from the heart, unpremeditated and unrehearsed', he concludes that his people are brought together through 'the boundless capacity for language . . . despite great distances between cultures, despite great distances in time'. The remaining papers in the volume are, as might be expected, more distinctively American in their tenor, and their approaches may, perhaps with some injustice, be indicated by a listing of their titles. Leslie A. Fiedler writes on 'Literature as an Institution: The View from 1980'; H. Bruce Franklin on 'English as an Institution: The Role of Class'; Diana Hume George on 'Stumbling on Melons: Sexual Dialectics and Discrimination in English Departments'; and George Stade on 'Fat-Cheeks hefted a Snake: On the Origins and Institutionalization of Literature'.

*The Nature of Criticism*²⁰, by Colin Radford and Sally Minogue, is a joint attempt by a philosopher and a literary critic to fathom the philosophical problems raised by criticism. Above all, it aims at countering the type of criticism which is concerned primarily with giving factual information and correcting misinformation. The first three chapters examine specific examples of literary criticism, and concentrate on the present state of critical judgement

¹⁸ *Selected Essays in Criticism*, by L. C. Knights. CUP, pp. viii + 232. hb £19.50, pb £6.50.

¹⁹ *English Literature: Opening up the Canon: Selected Papers from the English Institute*, 1979, ed. by Leslie A. Fiedler and Houston A. Baker Jr. JHU. N.S. 4. pp. xiv + 161. £6 or \$10.60.

²⁰ *The Nature of Criticism*, by Colin Radford and Sally Minogue. Harvester. pp. x + 180. £18.95.

and argument. In the later chapters the authors 'demonstrate the diversity, elusiveness, and complexity of criticism', and question how far the criticism of today is a discipline. They conclude that, 'although criticism cannot be viewed as a "failed" science, neither can it be viewed as a mystery whose proofs are apprehended, never proved'.

*The Politics of Culture*²¹, by Roger Scruton, is an intelligent collection of essays, written by a philosopher and barrister, which examines, in a series of well-illustrated articles, a number of topics which must be of interest to a student of letters. Under four headings, 'Language and Art', 'Writers in Context', 'Architecture', and 'Culture and Anarchy', Scruton finds a 'political' spirit in all the works with which he concerns himself. The main subjects of his re-appraisal are Dante, André Breton, Graham Greene, James Joyce, Sylvia Plath, Jacques Lacan, and Yukio Mishima. He writes with great insight, and his book is a valuable contribution to literary studies.

Two volumes of *Studies in Scottish Literature*²², edited by G. Ross Roy, have appeared in 1980 and 1981. It is difficult for an English reader to accept with equanimity the paeans of praise lavished upon Hugh MacDiarmid in Volume XV, since he so consistently and virulently attacked all things English, including English literature, but magnanimity compels one to admit that he was a poet of merit, if not of the genius which Scots claim for him. It is impossible in a short review to do justice to the many fine essays which make up these two volumes. In the first volume, made up chiefly of essays from foreign scholars, the main authors treated are Burns, Scott, Henryson, and Neil Gunn, to each of whom several papers are devoted. Volume XVI is made up chiefly of papers from Scottish scholars, and the principal authors treated are again Scott and Burns. However, there are also interesting papers on King James I, Francis Jeffrey (and his impact on Lord Byron), Allan Ramsay, James Boswell, and George Mackay Brown. The two volumes together make a valuable contribution to the study of Scottish literature over almost the entire course of its history.

3. Themes, Forms, Genres

*Poets by Appointment*²³ is an admirable short account of the poets who have been appointed Poets Laureate since the official creation of the post in the reign of Charles II. Earlier poets, such as Skelton, had laid claim to the title of 'laureatus', but with no more justification than a habit of glorifying their monarchs in verse. Ben Jonson and Davenant had done much the kind of thing that would seem to have entitled them to claim the post and meagre emoluments of later Poets Laureate, but it was not until 1668 that a warrant was officially granted to John Dryden as a poet specifically entitled to name himself as the Poet Laureate. Two of his poems, *Absalom and Achitophel* and *The Medal*, both suggested by Charles II, must be accounted our first laureate poems. Since then there have been sixteen Poets Laureate of varying merit. Perhaps Laurence Eusden and Henry Pye may be accounted the feeblest of the

²¹ *The Politics of Culture and Other Essays*, by Roger Scruton. Carcanet. pp. 245. £3.95.

²² *Studies in Scottish Literature*, ed. by G. Ross Roy. Vol. XV, pp. ix + 321. Vol. XVI, pp. viii + 312. USC. £14.95 each vol.

²³ *Poets by Appointment: Britain's Laureates*, by Nick Russel. Blandford. pp. vi + 201. £5.95.

line, but their deficiencies are amply made up for by the contributions of such very distinguished laureates as Wordsworth, Tennyson, Bridges, and Masfield, and the more recent laureates, such as Cecil Day-Lewis and John Betjeman have well sustained the dignity of the office. Earlier books on our laureates have been written, notably by Edmund Blunden, but this is perhaps the first that has substantiated its comments on their works by reproducing a number of their 'laureate' poems.

The latest addition to the Casebook Series is *Poetry of the First World War*²⁴, compiled by Dominic Hibberd. About a dozen of the best poets of the period are selected, including Rupert Brooke, Wilfred Owen, Edmund Blunden, Isaac Rosenberg, Siegfried Sassoon, Charles Sorley, and Edward Thomas. The work is divided into three sections: 'Comments and Reviews, 1914–1924', 'Opinions and Assessments, 1930–1946', and 'Recent Studies', so that one is able to follow the rise and fall in the reputations of the individual poets. Most of the leading reviewers and critics of the last seventy years find a place in the volume, and between them provide an authoritative survey of a fascinating period in English poetry.

*English Folk Poetry: Structure and Meaning*²⁵, by Roger de V. Renwick, is an important contribution to the study of English folk-lore. Renwick analyses, with a wide range of quotation and reference, three principal strands of traditional English verse: English folk-songs that go back for many centuries; local songs of mainly regional interest; and working-class poetry of the last couple of hundred years. For the most part Renwick keeps readers' feet on the ground by means of copious quotation and analysis, and the total result of his book is to add very greatly to our knowledge of folk-lore as an important influence in the sequence of English poetry over a number of centuries.

The third volume of the 'Themes in Drama' series, edited by James Redmond, is centred upon *Drama, Dance and Music*²⁶. It opens with a paper, 'On directing Mahagonny' by Jules Aaron, who directed this 'musical epic' by Brecht in California in 1979. Aaron expounds Brecht's purposes in his use of many theatrical and musical devices, and brings out the parallels between Brecht's Berlin and California in the early 1980s. Bernard Gredley contributes a review article on P. Ghiron-Bistangue's *Recherches sur les acteurs dans la Grèce antique*. Alun Davies writes on 'The hellenism of early Italian opera', and June Smith on 'Cole Porter in the American musical theatre'. Wendy Hilton's subject is 'French baroque dances in the serious or noble style: their notation and performance'. In 'Dance in America in the 1970s: a personal view from Los Angeles', Christena L. Schlundt aims in the light of past experience at assessing the state of ballet in America in the coming years. P. G. O'Neill discusses the fusion of 'Music, dance and text in nō drama'. Jean-Pierre Barricelli offers a review article on Peter Conrad's *Romantic Opera and Literary Form*. Pierluigi Petrobelli writes on 'Music in the theatre (à propos of *Aida*, act III)'. Under the title 'Verbal to musical drama: adaptation or

²⁴ *Poetry of the First World War*, ed. by Dominic Hibberd. Casebook Series. Macmillan. pp. 247. £4.95.

²⁵ *English Folk Poetry: Structure and Meaning*, by Roger de V. Renwick. Batsford. pp. xii + 276. £12.50.

²⁶ *Drama, Dance and Music*. ed. by James Redmond. Themes in Drama 3. CUP. pp. xviii + 254. £15.

creation?' Frits R. Noske draws interesting comparisons between Beaumarchais's *Le mariage de Figaro* and Mozart's *Le nozze di Figaro*, the libretto of which was written by Lorenzo da Ponte. There follow review articles by S. Gorley Putt on 'John Ford: baroque drama under control'; by Laura Brown on recent works of criticism on Restoration drama; and by Warwick Gould on 'W.B. Yeats's dramatic imagination' – based on a number of books by Yeats and his critics.

Published in French in 1962, and in an excellent English translation by Daphne Woodward in 1966, Denis Bablet's *The Theatre of Edward Gordon Craig*²⁷ is now re-issued in a paperback edition. Its re-appearance will be warmly welcomed.

Two books perhaps deserve mention in an introduction to a section relating to fiction, but they cannot receive full notices since they are so severely theoretical that they barely touch on English writings, which are the primary subject of YW. *Fictive Discourse and the Structures of Literature*²⁸, by Félix Martínez-Bonati, published in Spanish in 1960 and now appearing in an English version, has as its subtitle 'A Phenomenological Approach'. Had the author taken in English fiction, in however fragmentary a fashion, he would have been given serious notice, in spite of a fairly general English antipathy to his type of approach; but considerations of space forbid the expenditure of time on his book. *The Political Unconscious*²⁹, by Fredric Jameson, is a Marxist interpretation of the novel, again with almost no reference to the English novel. A specimen of the type of writing which is characteristic of this book may be quoted: 'Marxism cannot today be defended as a mere substitute for such other methods [the ethical, the psychoanalytic, the myth-critical, the structural, the theological], which would then triumphalistically [*sic*] be consigned to the ashcan of history . . . Marxism is here conceived as that "untranscendable horizon" that subsumes such apparently antagonistic or incommensurable critical operations, assigning them an undoubted sectoral validity within itself, and thus at once cancelling them and preserving them' (p. 10).

Obviously not every one of us has a novel inside us, but obviously many of us could, with encouragement and with guidance, turn out a passable, even an excellent novel. Herself a successful novelist and a practical theorist, Dianne Doubtfire sets out, in *The Craft of Novel-Writing*³⁰, to provide at least some of the necessary guidance. Under such headings as 'Theme' (not to be confused with 'Subject'), 'Viewpoint', 'Setting', 'Characterisation', 'Dialogue', 'Plot', and a dozen others, down to 'Agents' and 'Contracts', she offers much helpful advice to would-be novelists, and ends with a useful bibliography of longer but not necessarily better books on her subject.

*The Realistic Imagination*³¹, by George Levine, is a thoroughly sensible

²⁷ *The Theatre of Edward Gordon Craig*, by Denis Bablet. Eyre. pp. x + 207. pb £4.95.

²⁸ *Fictive Discourse and the Structures of Literature: A Phenomenological Approach*, by Félix Martínez-Bonati, trans. by Philip W. Silver. CornU. pp. 176. £9 or \$18.75.

²⁹ *The Political Unconscious: Narrative as a Socially Symbolic Act*, by Frederick Jameson. Methuen. pp. 305. £10.95.

³⁰ *The Craft of Novel-Writing: A practical guide*, by Dianne Doubtfire. Allison & Busby. pp. x + 86. £2.50 or \$5.95.

³¹ *The Realistic Imagination: English Fiction from Frankenstein to Lady Chatterley*, by George Levine. UChic. pp. x + 357. £17.50.

study of the English novel from the opening of the nineteenth century to the present day. Few of us would at first reading regard *Frankenstein* as a realistic novel, but Levine demonstrates point by point that Mary Shelley's attitude to the monster, like that of its creator, Frankenstein, is entirely realistic. From this novel Levine passes through Jane Austen, George Eliot, and the other major novelists of the nineteenth century to those of the present century down to D. H. Lawrence, showing in what sense each of them may be regarded as essentially realistic. His book is a major contribution to the history of the English novel during the last two centuries.

In *The Short Story in English*³² Walter Allen traces the development of the modern English short story from its origins in Scott and Dickens down to the present day. He concludes that Kipling is the 'finest short-story writer in the language', but others, such as Stevenson, fall little short of Kipling. In America Poe, Hawthorne, James, and Crane are especially eminent, and Allen shows the influence, on both sides of the Atlantic, of Flaubert, and, perhaps less expectedly, of journalism. In all he treats some eighty authors, some of them, naturally, not in great detail. His book is probably the most thorough and the most stimulating treatment of his subject that has yet been produced.

4. Bibliographical Studies

After thirty-four years of editing *Studies in Bibliography*³³ Fredson Bowers shows no diminution in his powers, whether in the selection of worth-while material for the volume or in his own erudition as a contributor. It is difficult to do justice to the worth of such a work as this within the limitations of space imposed on a 'reviewer' for YW; little more than a listing of contents is possible. The volume opens with Martin C. Battestin's 'A Rationale of Literary Annotation: The Example of Fielding's Novels'. Battestin's article, too closely argued for easy analysis, ends with seven precepts (again incapable of being briefly summarised) which every would-be editor of a 'classical' English author would do well to take to heart. G. Thomas Tanselle, in 'Recent Editorial Discussion and the Central Questions of Editing', notes that the late 1970s were not only active and interesting for those concerned with editorial matters, but notable also for the establishment of a number of centres concerned with the promotion of literary research on a world-wide basis; he suggests some fruitful directions in which literary discussion can now proceed. Peter J. Lucas contributes, with much helpful illustration, 'A Fifteenth-Century Copyist at Work under Authorial Scrutiny: An Incident from John Capgrave's Scriptorium'. Gary Taylor's 'The Shrinking Compositor A of the Shakespeare First Folio' demonstrates, more securely than Charlton Hinman, that Jaggard's Compositor A did not set any of the First Folio pages of *1 Henry IV*, *2 Henry IV*, *Henry VIII*, *Hamlet*, and *Troilus and Cressida*; the peculiarities of these five plays 'can only be satisfactorily explained by the presence of three (or possibly even four) compositors, none of whom is seen elsewhere in the Folio'. Peter L. Shillingsburg offers 'The Printing, Proof-reading, and Publishing of Thackeray's *Vanity Fair*: The First Edition'. From

³² *The Short Story in English*, by Walter Allen. OUP, pp. x + 413. £9.50.

³³ *Studies in Bibliography*. Vol. 34, ed. by Fredson Bowers. Charlottesville, Va.: Bibl. Soc. of U. of Va. pp. vii + 276. \$15 for members, \$20 for non-members.

Edgar F. Shannon Jr, comes an interesting paper on 'The Publication of Tennyson's "Lucretius" '.

Among the shorter contributions to *SB* come Dennis E. Rhodes's 'Verdict on GW 2182 and 2183', which demonstrates for the first time that the two editions of *Flos Florum*, written, in spite of contrary opinions, by the Dominican Gabriel of Barletta, were printed by the Venetian Georgius de Rusconibus; Fredson Bowers clears up a difficulty involving the roles of Poins and Peto in *1 Henry IV*, II.iv; J. C. Eade shows that on three occasions in the extended astrological passage in Fletcher's *The Bloody Brother*, II.iv, the text has never been printed correctly, but he himself believes that we have means of restoring Fletcher's intentions to the text with some degree of confidence; John Feather discusses the eighteenth-century publisher John Nourse and his methods of paying his authors; Arthur Sherbo describes the library of George Tollet, a neglected eighteenth-century collector and critic of Shakespeare's works; Sherbo also provides a short note on William Cowper's contributions to the *European Magazine*; G. E. Bentley Jr writes interestingly on 'William Blake's Techniques of Engraving and Printing', drawing attention to his enterprising innovations in engraving and copper-plate printing; G. D. Hargreaves writes on 'Signatures and Dashes in Novels Printed by T. C. Newby', the publisher of *Wuthering Heights* and of about 130 other novels in the 1840s; Valerie A. Dodd furnishes a description of 'A George Eliot Notebook' written on philosophical topics apparently in the period 1867-77, W. D. Paden a note on 'Tennyson's *The New Timon*', and Louis Daniel Brodsky some comments on 'Additional Manuscripts of Faulkner's "A Dead Dancer" '.

The proper care of books and manuscripts is more complicated than the average reader might think. In *Caring for Books and Documents*³⁴ A. D. Baynes-Cope, of the research laboratory of the British Museum, has provided an excellent guide to the correct way to store books if they are not to suffer from the manifold sources of damage. Having described the materials which go into the manufacture of books, he outlines the ideal conditions in which they should be kept. He goes on to discuss their enemies – physical and mechanical damage, biological enemies, chemical enemies, loss and theft – and suggests the best ways in which such enemies may be frustrated. The building or store-room, and the care of a single book or document are covered; and finally he provides invaluable information on the repair of books and documents that have been damaged. His book is rendered more helpful by a wealth of black-and-white illustrations.

In his lavishly and beautifully illustrated *Story of Writing*³⁵ Donald Jackson describes the process by which man has learnt to embody his language in writing, from the earliest prehistoric incisions on clay or stone to the most sophisticated devices of modern times. A unifying theme in Jackson's story is the relationship between the materials used for writing and the way in which this writing developed – the cuneiform script of the Sumerians on their clay tablets, the Egyptian writings with reed pens and papyrus, the stone-carving of the classical world, the medieval and Renaissance illuminated manuscripts on parchment or vellum, to give a few examples. The effect on writing of the

³⁴ *Caring for Books and Documents*, by A. D. Baynes-Cope. British Museum. pp. 32. £2.50.

³⁵ *The Story of Writing*, by Donald Jackson. Studio Vista. pp. 176. £9.95.

invention of printing is given due prominence. This is a very worth-while book. The casual reader who is attracted by the fine coloured illustrations will soon find himself equally absorbed by the story woven round them.

One of the most difficult problems in library cataloguing is the treatment of books produced under multiple authorship, whether this consists of publication by a group of persons, a society, a government agency, or some other kind of institution. In *Corporate Authorship: Its Role in Library Cataloging*³⁶, Michael Carpenter questions the traditional practice of cataloguing as though the book was produced by an individual person. Carpenter traces the history of this practice from its beginnings early last century down to the present day, showing both its limitations and such advantages as it may possess. With necessary qualifications, he proposes that the catalogue entries should be under the names of the corporate bodies involved, and this seems to be the logical solution.

As recent issues of YW demonstrate, many books on the relationship between literature and film have been produced. Jeffrey Egan Welch has now, in *Literature and Film*³⁷, compiled an annotated bibliography which lists and evaluates all important books and articles published in North America and Great Britain that are concerned with this relationship. In the first half of his book he lists, year by year, all relevant works of significance, adding helpful comments on their nature and their worth. In an appendix of nearly a hundred pages he names, under authors, all the memorable books which have been turned into successful films, including such details as dates, countries, directors' and producers' names, and those, too, of the screenwriters. This will be regarded by all serious film critics as an invaluable reference work.

In 1977 Arthur D. Mortimore published his *Index to Characters in Children's Literature*. He has now produced a supplement³⁸ which brings the original volume up to date by listing memorable characters in books published in England and abroad in the last five years, and also includes additions suggested by librarians and readers who have noticed omissions in the earlier volume. Mortimore's books usefully augment the increasing body of works devoted to children's literature in the last decade or so.

Another extremely useful reference work is Jeannette B. Allis's *West Indian Literature: An Index to Criticism, 1930-1975*³⁹. Although conditions of publication are not easy in the West Indies, most publishing houses being merely subsidiaries of English houses, a great body of writing has grown up in the region, much of it of very high quality. What English reader is not familiar with, for example, George Lamming, V. S. Naipaul, and Andrew Salkey? These represent only the upper strata of a considerable number of fine writers. Miss Allis's bibliography is very welcome as a thoroughgoing survey of the criticism that has been devoted to these writers in the last three or four

³⁶ *Corporate Authorship: Its Role in Library Cataloging*, by Michael Carpenter. Greenwood. pp. x + 200. £15.95.

³⁷ *Literature and Film: An Annotated Bibliography, 1909-1977*, by Jeffrey Egan Welch. Garland. pp. x + 315. \$40.

³⁸ *Children's Literary Characters Index 1981*. The first supplement to *Index to Characters in Children's Literature*, by Arthur D. Mortimore. Bristol: D. Mortimore. pp. 78. £4.95.

³⁹ *West Indian Literature: An Index to Criticism, 1930-1975*, by Jeannette B. Allis. Hall. pp. xxxviii + 353. \$30.

decades. It is to be hoped that the criticism will lead to a vastly extended reading of the authors whom she treats, many of whom, like the African writers in English, are probably producing the freshest writing in the English-speaking world.

It is perhaps reasonable to suppose that *Walford's Concise Guide to Reference Material*⁴⁰, edited by A. J. Walford, ought to have headed this chapter of YW instead of being left to stand as its climax. It is a magnificent volume which cannot be adequately covered within the confines of a YW notice. Its introductory section, 'Generalities', deals, under clear headings, with such topics as reference books, periodicals, institutions, government publications, and rare books. Thereafter, subject by subject, it lists, again in carefully differentiated sections, particular subjects: Philosophy, Religion, Social Sciences, Philology, Science, the Arts, Literature, and History, with a host of subsidiary subsections. Although it is in effect a shortened version of the three-volume *Guide to Reference Material* of 1979, it is updated, and contains enough material to be of considerable value to all but the most highly specialized scholars in particular fields.

From the Gale Research Company come four further large tomes in their *Contemporary Authors* series⁴¹. The first three (Vols. 93-6, 97-100, and 101) are edited by Frances C. Locher. The fourth volume is Volume 1 of a New Revision series, and is edited by Ann Evory. Enough has been said about this series in the last three or four issues of YW to render unnecessary any further comment here. Its aim appears to be the eventual inclusion of every living human being who has ever had a word of his writing accepted for publication.

Gale also publishes this year the first two volumes of *Book Review Index: A Master Cumulation, 1969-1979*⁴². This is a cumulation of eleven years of *Book Review Index*, and will run to six volumes at \$450 the set. The number of periodicals indexed is 368, and the complete work will provide in a single alphabet nearly a million citations of some 455,000 books. As an example of the thoroughness of the work, it may be noted that for Verna Aardema's no doubt epoch-making *Why Mosquitoes Buzz in People's Ears* no fewer than twenty-two reviews are cited; a random opening of the book reveals some three dozen citations for James Baldwin's *No Name in The Street*. No doubt there are people who will find this publication of value.

5. Miscellaneous

A few of this year's crop of anthologies are worthy of notice in YW, first among them *The New Oxford Book of Christian Verse*⁴³, chosen and annotated by Donald Davie. Davie has included about 270 poems, ranging in time from

⁴⁰ *Walford's Concise Guide to Reference Material*, ed. by A. J. Walford. LA. pp. x + 434. £14.75. To members, £11.80.

⁴¹ *Contemporary Authors: A Bio-Bibliographical Guide to Current Writers in Fiction, General Nonfiction, Poetry, Journalism, Drama, Motion Pictures, Television, and Other Fields*, ed. by Frances C. Locher. Vols. 93-6, pp. 574. \$54; Vols. 97-100, pp. 582 + Index pp. 183. \$58; Vol. 101, pp. 580, \$62. New Revision Series, Vol. 1, ed. by Ann Evory, pp. 736, \$58. Gale.

⁴² *Book Review Index: A Master Cumulation, 1969-1979*, ed. by Gary C. Tarbert. Vol. 1, A-C, pp. viii + 648; Vol. 2, D-G, pp. iv + 499. Gale. \$575 per set (7 vols.).

⁴³ *The New Oxford Book of Christian Verse*, sel. and ed. by Donald Davie. OUP. pp. xxx + 319. £8.95.

The Dream of the Rood in Michael Alexander's translation to verses by young living poets. Since this is specifically a book of 'Christian', as opposed to more generally 'Religious', verse, he has not hesitated to select several dozen hymns by such poets as Isaac Watts, Charles Wesley, Christopher Smart, William Cowper (from the *Olney Hymns*), and Augustus Montague Toplady ('Rock of Ages'), and they form one of the most attractive elements in his admirable book. Also to be welcomed is the large number of medieval verses, many of them translated by himself, which he has thought worthy of inclusion. Every reader of an anthology will think of poems for which he had hoped the compiler would find room, and will wonder at the inclusion of what he might regard as a 'border-line' case, such as Wordsworth's 'Resolution and Independence'. However, who, incidentally, would quarrel with Davie's choice of Herbert, Vaughan, Christopher Smart, and Cowper as 'the masters of the sacred poem in English'?

Elizabeth Jennings's *Batsford Book of Religious Verse*⁴⁴ is a much slighter work, but rendered very attractive by its admirably chosen illustrations and by the discrimination with which its ninety-odd pages of poems and selections have been chosen. Within the limits presumably set by her publishers, Miss Jennings has not been able to cast her net as widely as Davie, and there are no surprises in her book. Nevertheless, with her impeccable taste, she has chosen wisely and alluringly, and her little book is an enviable possession.

Another excellent anthology, on a much larger scale than the two just noticed, is *Everyman's Book of English Verse*⁴⁵, edited by John Wain. This opens with a section of about a hundred pages of Anglo-Saxon and medieval verse, some of it translated by Wain himself, some by other poets, notably Sally Purcell, whose rendering of 'The Dream of the Rood' is among the best of the many translations of recent years. Inevitably the compiler of an anthology of this scope must to some degree follow the beaten track, but Wain is more adventurous than most, and includes many poems which do not often find their way into anthologies. We could, perhaps, in the modern period, have hoped for more of William Empson, and the omission of Richard Murphy is surprising. Might C. S. Lewis have been better represented, by an inclusion of, perhaps, 'The Planets' (or would it have required elaborate footnotes?) – much of Lewis's best poetry was, of course, improvised during tutorials. However, where such lavish riches are provided, it seems captious to find fault with an anthology so good as Wain's.

For *The Oxford Book of Short Stories*⁴⁶ V. S. Pritchett has chosen about forty stories covering the nineteenth and twentieth centuries and drawn from five continents. He sees Sir Walter Scott as the founding father of the short story as a 'form independent of the diffuse attractions of the novel', and represents him in his volume by 'The Two Drovers'. American writers and those in young societies seem to have taken to the new art more readily than the English, who were perhaps overwhelmed by the vitality of the great English novelists of the period, and seventeen of Pritchett's stories, almost a

⁴⁴ *The Batsford Book of Religious Verse*, ed. by Elizabeth Jennings. Batsford. pp. 92. £5.95.

⁴⁵ *Everyman's Book of English Verse*, ed. by John Wain. Dent. pp. 627. £8.95.

⁴⁶ *The Oxford Book of Short Stories*, sel. by V. S. Pritchett. OUP. pp. xiv + 549. £10.95.

half of the total, are by American authors, from Nathaniel Hawthorne down to John Updike. Ireland, too, has fared well. Most of the stories have been previously anthologized, for the obvious reason that they are so good, and the volume as a whole will provide a great deal of agreeable reading.

Another excellent anthology is *Everyman's Book of English Folk Tales*⁴⁷. These tales, some seventy in number, have been collected and retold admirably by Sybil Marshall. She has arranged them under such headings (with numerous apposite subheadings) as 'The Supernatural' – very fruitful soil – 'The Relics of History', 'Localities, Origins, and Causes' – naturally a mixed bag – 'Fabulous Beasts', 'Domestic and Simpleton Tales', and 'Moral Tales'. There is not room in a short YW notice for more than a brief catalogue of this nature; the reader's upbringing, reading, and imagination can add flesh and blood to these bones. Not one of the least delights of the volume is the numerous telling wood engravings with which John Lawrence has embellished Sybil Marshall's text.

Numerous competent translations of classical works have appeared in the past year, but a couple are perhaps worthy of special mention. Thelma Sargent's verse rendering of *The Homeric Hymns*⁴⁸ was regrettably missed when it appeared five years ago. These hymns are all too often neglected, and at times damned with faint praise, but they repay close study. Miss Sargent's versions are, as a fairly full sampling verifies, scholar-proof as translations, and her choice of a loose five-stress line is probably closer than any stricter measure could be in recapturing the spirit of the original poems. We may be grateful to her for giving us these beautiful poems in a form in which even the Greekless reader can appreciate them.

From the Mid-Northumberland Arts Group comes a slim paperback containing Virgil's *Georgics* with John Dryden's translation⁴⁹ on parallel pages. Many discerning readers have favoured the *Georgics* even above the *Aeneid*, especially in the eighteenth century, when they provided the model for numerous 'didactic epics'. Dryden was far from being in a minority in his high admiration for the work, and his translation contains many of his finest passages. It is agreeable to have the two versions made readily available in a handy paperback edition.

⁴⁷ *Everyman's Book of English Folk Tales*, by Sybil Marshall, illus. with wood engravings by John Lawrence. Dent. pp. 384. £8.95.

⁴⁸ *The Homeric Hymns: A verse translation*, by Thelma Sargent. Norton (1975). pp. xiv + 82. £1.75 or \$3.95.

⁴⁹ *Virgil: 'The Georgics', with John Dryden's Translation*. Notes and intro. by Alistair Elliot. MidNAG. pp. 198. pb £3.95.

II

Literary Theory

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This new chapter on literary theory in *YW* will begin by describing the context of current theoretical work, and then briefly review the most significant publications of 1980 and 1981 according to the main areas of inquiry. *MLAIB* for 1981 offers one of the few available annual bibliographies of theory.

1. 1980

(a) General

The sudden and powerful emergence of literary theory in Anglo-American criticism has appeared to many as a bewildering threat to traditional values and established methods of criticism. Any history of criticism, however, shows that the discipline is in a constant state of change. It shows too that current literary theory has its own historical provenance. In the short term it could be traced back to René Wellek's founding of comparative literature as a university subject in the 1940s. In the longer term, it could be described as the road which Anglo-American criticism shied away from at the time of Romanticism, apart from isolated instances to be found in the work of Coleridge, De Quincey, Carlyle, Emerson, Pater, and Burke. If the road which it did take was Lockean, or empiricist, the one that it abandoned could be termed metaphysical. Current literary theory can thus be seen as the resurgence of German metaphysics (Schelling, Schlegel, Coleridge, Hegel) in Anglo-American criticism, and it is no doubt for this reason that much of the work with which it has been engaged has centred on a revaluation of Romanticism itself.

This view of the relation of literary theory to the literature and criticism of the past two hundred years is that proposed by Geoffrey Hartman in *Criticism in the Wilderness*¹, a book which makes a good starting point for this chapter and for anyone seeking to understand the context and function of contemporary theory. As Hartman describes it, literary theory does not aspire, as it did briefly in the sixties, to the status of a science: rather it is the return of Romantic self-consciousness. Interdisciplinary in nature, literary theory seeks to consider literature and criticism not in isolation but in terms of a wider spectrum of inquiry, attending to the philosophical issues and problems that they raise. It might thus be termed 'philosophic criticism'. Literary theory does not, as is often assumed, promulgate a divorce between theory and practice but instead encourages a self-consciousness about the implications of that practice by examining its philosophical, metaphysical, linguistic, social, and political

¹ *Criticism in the Wilderness: The Study of Literature Today*, by Geoffrey H. Hartman. Yale. pp. xi + 323. £11.40.

assumptions and effects. Literary theory, in short, is a literary criticism that puts its own discourse into question. This is not a separate activity from the study of literature since both literature and criticism share the same instrument: language. Criticism, urges Hartman, should consist in a 'hermeneutic infinitizing' as the critic makes his way through the labyrinthine detour of writing. Breaking down the boundaries between philosophy and literature, criticism is itself now in the process of crossing over into literature: 'There is no mystery, only irony, in the fact that literary commentary today is creating texts – a literature – of its own.' Hartman's book is a judicious and stimulating commentary on the history of literary criticism, exploring the origins of literary theory, defining current practice against the criticism, particularly New Criticism, that preceded it, and arguing for a more crucial role for the activity of criticism itself.

Against this benign reading of the origins of modern critical theory, Frank Lentricchia's *After the New Criticism*² provides a rather different perspective. Lentricchia agrees with Hartman to the extent that he traces the genesis of critical theory back to Romanticism, but for him this is a weakness rather than a strength. For the characteristic mode of Romantic thinking, according to Lentricchia, is its 'obsessive dualism' which involves privileging literature against any form of material or historical reality. The contemplative place for art is located in Kantian aesthetics, and in Lentricchia's view not only New Criticism, but Northrop Frye, the phenomenologists, and even the 'Yale Derrideans', have all tended to enforce this isolation. According to Lentricchia, each new theory in fact constitutes a return of the same structure; he illustrates this view by chapters on four rather different critics – Murray Krieger, E. D. Hirsch, Paul de Man, and Harold Bloom – who nevertheless all reject 'the possibility of authentic historical consciousness'. Lentricchia's severest criticisms are reserved for the Yale Derrideans who, he argues, have misread or misappropriated Jacques Derrida's work in so far as it has involved the analysis of the sign as a 'cultural and historical production'. Instead, the Yale critics have substituted yet another form of textual aestheticism which does not differ in essentials from their earlier phenomenological position. In order to produce his reading of Derrida, Lentricchia also invokes the work of Michel Foucault. The resulting synthesis tends to overlook their differences. It could also be argued that Lentricchia's entire thesis is predicated on a (traditional) misreading of 'disinterestedness' in Kant. Nevertheless this is an important and stimulating critique of American literary theory which provides one of the first overall views of its tradition and coherence.

For those who have found the pervasive influence of French thought in literary theory an alien and unfamiliar context, Vincent Descombes' *Modern French Philosophy*³ offers an invaluable account of the history of French philosophy in the twentieth century. Clear and comprehensive, the book is at once an exposition and a critique. Descombes traces a path that begins with Kojève's profoundly influential lectures on Hegel in 1933–9 and concludes with the work of Derrida, Gilles Deleuze, and Jean-Francois Lyotard. While many literary theorists are already familiar with the more recent writers whom

² *After the New Criticism*, by Frank Lentricchia. Athlone. pp. xiv + 384. £14.50.

³ *Modern French Philosophy*, by Vincent Descombes, trans. by L. Scott-Fox and J. M. Harding. CUP. pp. xii + 192. hb £14.50, pb £4.50.

Descombes describes, such as Louis Althusser, Foucault, Jacques Lacan, and Derrida, the great advantage of this book is that it lucidly defines the philosophical context in which these thinkers work. That context, as Descombes shows, begins with Kojève's lectures on the *Phenomenology*, of which the book gives a rigorous and clear exposition. Descombes describes how the generation of 1945, such as Sartre and Merleau-Ponty, combined the influence of Hegel with an interest in Husserl and Heidegger, while that of 1960, Deleuze, Derrida, and Foucault, has sought to free itself from Hegel by recourse to the 'three masters of suspicion', Marx, Nietzsche, and Freud. This is an admirable and particularly helpful book.

Turning the traffic the other way, Richard Rorty's *Philosophy and the Mirror of Nature*⁴ analyses the Anglo-American philosophical tradition from a perspective that includes the work of European philosophers and their focusing of interest on the problems involved in theories of representation. Rorty argues that the mimetic assumptions and ocular metaphors of Plato and Aristotle have been exploited but never seriously questioned by European philosophers. The notion of the mind as a mirror has been responsible for the division of philosophy into the dualism of metaphysics and epistemology, and for the resulting intellectual impasse. A rejection of this entire tradition is proposed in favour of a new philosophy of hermeneutics. This is a very stimulating and significant book which, interestingly enough, acknowledges in passing that many of the traditional functions of philosophy have been taken over in England and America by literary criticism.

Rorty remarks at one point that the institutional division between philosophy and science is only about a century old. The French philosopher Michel Serres uses the comparative structural method as a means of breaking down the positivistic assumptions of historians of science and the institutionalized division of the arts and sciences. The fifth volume of *Hermès*⁵ continues Serres' work of re-integration, focusing on the process of establishing links between different branches of knowledge. Serres is here concerned with the models, the forms of representation, and the language, which constitute the economy of the interface between knowledges, and with the problems involved in the mapping of the borders between them.

In Vincent Descombes' view, Serres is 'the only philosopher in France whose work is consonant with the spirit of structuralist analysis'. A new book on structuralism (in which Serres, typically, finds no place) comes from Edith Kurzweil⁶, who places structuralism in its historical context of the 1950s and 1960s from a broadly sociological perspective. Kurzweil concentrates on structuralism's 'beginnings' with Lévi-Strauss, before providing expositions of the work of Althusser, Lacan, Roland Barthes, and Foucault. At the same time, she examines the work of contemporaries such as Henri Lefebvre, Paul Ricoeur, and Touraine, who opposed structuralist thought during this period. Kurzweil's book is valuable for the light it sheds on the context of the debates at this time.

More useful, however, for the reader who wishes to examine a broad

⁴ *Philosophy and the Mirror of Nature*, by Richard Rorty. Blackwell. pp. xv + 401. £12.50.

⁵ *Hermès V. Le Passage du Nord-Ouest*, by Michel Serres. Minuit. pp. 200. FF48.

⁶ *The Age of Structuralism: Lévi-Strauss to Foucault*, by Edith Kurzweil. ColU. pp. xi + 256. hb \$20, pb \$5.95.

selection of recent work in current literary theory is Josué Harari's *Textual Strategies*⁷, a superb collection that includes work by Barthes, Deleuze, de Man, Derrida, Foucault, Gérard Genette, René Girard, Louis Marin, Joseph Riddel, Michael Riffaterre, Edward Said, and Serres. This is an important anthology, the first to give a representative selection of post-structuralist literary criticism and theory. It is introduced by the editor, who meticulously charts the developments that have transformed structuralism into post-structuralism, together with the different concerns of the contributors to the volume. A comprehensive bibliography of forty pages includes the most detailed information yet available on the literary theory of the past twenty years, and provides an indispensable supplement to Harari's earlier selected bibliography, *Structuralists and Structuralisms* (1971).

A more specialized bibliography on deconstructive criticism, by Richard A. Barney, has been published by the *SCE*⁸. This gives detailed bibliographies of Barthes, de Man, Derrida, Eugenio Donato, Barbara Johnson, J. Hillis Miller, Riddel, and William Spanos, and includes a useful section on 'Selected Critiques and Commentaries' of deconstruction. *StrR* contains a report on 'Structuralism in Germany: A Survey of Recent Developments' by Monika Linder and Manfred Pfister. The authors provide a history of 'pre-structuralist' studies, of the reception of structuralism in Germany, as well as a detailed analysis of structural studies proper, classified under the following categories: Linguistics and Literary Analysis, Narratology, Rhetoric, Discourse Analysis, Pragmatics, *Rezeptionsästhetik*, and Semiotics. The notes give well-documented bibliographical references. The article constitutes a useful, broader based adjunct to last year's collection *New Perspectives in German Criticism*⁹.

(b) Poetics

The term 'poetics' is used here in its traditional Aristotelean sense to designate any internal theory of literature that develops categories which describe the formal features of certain kinds of literary texts. The problems posed by post-structuralism for the writing of theory, and hence poetics, are reflected in varying degrees in four special issues of critical journals devoted to narrative theory. The first of these, *CritI*'s 'On Narrative', is the product of a symposium entitled 'Narrative: The Illusion of Sequence' held at the University of Chicago in October 1979. The symposium took as its point of debate 'the very value of narrativity as a mode of making sense of reality', and this is reflected in the diversity of kinds of narrative discussed by the contributors. Victor Turner, in 'Social Dramas and Stories About Them', gives an anthropological analysis of the relation of narrative to social ritual; Roy Schafer investigates the function of 'Narration in the Psychoanalytic Dialogue', noting that the narrative structures developed in analysis 'far from being secondary narratives about data . . . establish what is to count as data'. A comparable problem involving the translation of temporal sequences into the spatial

⁷ *Textual Strategies: Perspectives in Post-Structuralist Criticism*, with an intro. by Josué V. Harari. Methuen. pp. 475. hb £11.95, pb £4.95.

⁸ *Deconstructive Criticism: A Selected Bibliography*, by Richard A. Barney. *SCE* 8, supplement. pp. 54.

⁹ *New Perspectives in German Criticism: A Collection of Essays*, ed. by Richard E. Amacher and Victor Lange, trans. by David Henry Wilson and others. Princeton (1979). pp. x + 480. \$30.

relationships of painting is the subject of Nelson Goodman's 'Twisted Tales', while Seymour Chatman, in 'What Novels Can Do That Films Can't (and Vice Versa)', writes on the function of description in narration and on the different ways in which it appears in the novel and in film. Frank Kermode also examines the relation of narrative to description as a counterpointing of sequence to the hidden interpretive 'secrets' of a text that work against it. This is illustrated by a stimulating study of Conrad's *Under Western Eyes*. Paul Ricoeur, in a fine essay on 'Narrative Time', articulates the forms of temporality in narrative with (and against) the Heideggerian existentialist account of historicity. Hayden White pursues the political consequences of the view that the 'value attached to narrativity in the representation of real events arises out of a desire to have real events display the coherence, integrity, fullness, and closure of an image of life that is and can only be imaginary'. The most important essay in this issue, Jacques Derrida's 'The Law of Genre', is described below in its initial appearance in *Glyph*.

NLH's 'On Narrative and Narratives: II' is more conscious of the problems posed for narratology by the decline of structuralism. The volume opens with a translation of a 1966 essay by Claude Bremond on 'The Logic or Narrative Possibilities', a classic semiological study from *Communications*. Michael Holquist and Walter Reed reflect further on the difficulties of defining what novels are, concluding that 'the history of the novel is a story of a series of narratives which subtend the catalogue of narrative restrictions that successive cultures have imposed on the way a self might be told'. A dissatisfaction with the structuralist focus on Saussure's *langue/parole* distinction allows Lucien Dallenbach to develop his work on the *mise en abyme* from *Le récit spéculaire* (1977) to include the processes of reader reception. Annette Kolodny, in an article perhaps somewhat displaced in this volume, takes Harold Bloom to task for excluding the 'possibility of poet/mothers from his psychodynamic of literary influence' and for allowing the feminine only the role of the Muse. Alexander Gelley, in 'Metonymy, Schematism, and the Space of Literature', explores the implications of Derrida's writings on the reflexive relation of the language of texts and metatexts through an analysis of the effects of spatial metaphors, while Victor Brombert discusses 'Opening Signals in Narrative' with particular attention to their subversion of referentiality. Peter Brooks, in a characteristically interesting article 'Repetition, Repression, and Return', elaborates the 'problems of closure, authority, and narratability' from the unfashionable perspective of plot, conceived here as the 'structuring operation of reading' and illustrated by an attentive analysis of *Great Expectations*. The issue is concluded by an interview with Alain Robbe-Grillet, and a number of polemical articles that discuss the contributions.

PoT has also published two issues on narratology, the first of which, 'Poetics of Fiction', includes essays by Jonathan Culler ('Recent American Discussions'), Gerald Prince ('Grammar of Narrative'), J. Hillis Miller ('The Figure in the Carpet'), and Susan R. Suleiman ('Redundancy & "Readable" Texts'). The second, 'Fictional Text and Reader', contains David Lodge on Hemingway's 'Cat in the Rain', Seymour Chatman on Cortázar and Christine Brooke-Rose on Tolkien, as well as Rolf Klopfer on 'The Dialogic Principle', and Shlomith Rimmon-Kenan on the 'Paradoxical Status of Repetition'.

Glyph 7, 'On Genre', takes up the question of literary history, or diachronic poetics, and presents a selection of papers delivered at the International

Colloquium on Genre (Strasbourg, 1979), sponsored by the *Groupe de recherches sur les théories du signe et du texte*. These papers are far-reaching in their implications in so far as they form a discussion on the nature and possibility of 'genre' itself, with particular reference to the work of the Romantics in this area. Jacques Derrida's 'The Law of Genre', printed in both French and English, is a subtle critique of the contradictions and inconsistencies in the notion of the model that any genre must use. The law, according to Derrida, that 'protects the usage, in *stricto sensu*, of the words "citation" and "récit" is threatened intimately and in advance by a counter-law that constitutes this very law, renders it possible, conditions it and thereby renders it impossible'. Philippe Lacoue-Labarthe and Jean-Luc Nancy, represented by a chapter from their influential *L'Absolu littéraire* (1978), develop the implications of Schlegel's observations on 'the genre of Romantic poetry' for the issue of 'literary genre' itself. The relation of Schlegel's conceit of the 'one genre' to the Renaissance concept of the *genus universum* is traced by Michel Beaujour, while Rodolphe Gasché investigates the problems posed by 'The Mixture of Genres, The Mixture of Styles, and Figural Interpretation' in Nerval's *Sylvie*, and Irving Wohlfarth examines Walter Benjamin's 'version of a German Romantic motif' in his identification of the idea of prose and epic with 'the Messianic idea of universal history'. Manfred Frank's 'The Infinite Text', an extract from his *Die unendliche Fahrt* (1979), explores the identification of writing with the idea of the infinite journey, through formal or compositional properties that break with the paradigm of reflection, in Tieck, Wagner, and Hopkins. Finally, Denis Kambouchner asks the question 'how is a theory of literature possible?' and concludes that the theoretical treatment of literary texts should 'acquire the remarkable status of a *theory of accidents*'. Theoretical discourse should grant 'a fundamental dimension to the accidental' acknowledging 'the stability of the instability from which it proceeds' and considering 'that every stable element's or configuration's position contains an essential instability'. This is a challenging essay on the status of literary theory, and complements Derrida's destabilizing investigation into 'The Law of Genre' where he argues that 'the very moment that a genre or a literature is broached, at that very moment, degenerescence has begun, the end begins'.

The most significant publication this year in the field of poetics is undoubtedly Gérard Genette's *Narrative Discourse*¹⁰, a translation of 'Discours du récit: Essai de méthode' from *Figures III* (1972). The three volumes of *Figures* are all broadly concerned with questions of narrative, discussed in relation to a wide variety of authors. As Jonathan Culler remarks in his introduction, the 'Discours du récit' is of particular importance in so far as it constitutes the most 'systematic theory of narrative', 'the most thorough attempt we have to identify, name, and illustrate the basic constituents and techniques of narrative'. On the other hand, *Narrative Discourse* is not purely theoretical, for the whole enterprise is achieved through a remarkable analysis of Proust's *A la recherche du temps perdu*. Genette himself refuses to specify whether his book puts its particular subject at the service of its general aim or vice versa: it is the paradox of poetics itself that 'there are no objects except particular ones and no science except of the general'. For present purposes, however, *Narrative Discourse*

¹⁰ *Narrative Discourse*, by Gérard Genette, trans. by Jane E. Lewin, foreword by Jonathan Culler. Blackwell. pp. 285. £12.50.

will be described in its function as an account of the modes of time, mood, and voice in narrative. The first three chapters are taken up with the question of time, in particular with the temporal differences between the time of the story (plot) and of its telling: the category of *order* deals with the difference between the chronology of events and the order in which they are presented in the narrative, that of *duration* analyses the different speeds of the narrative measured against the time that its events took to happen, while the category of *frequency* distinguishes between singulative and iterative narrative. The distinction of the last two chapters, between *mood* and *voice*, separates the point of view, or 'focalization', which dominates the presentation of the narrative, from the identity of the enunciating narrator. All these categories are subdivided into finer discriminations, providing a grid with which Genette charts the subtle movements of Proust's sentences. Culler's short but useful introduction points to the achievement of the structuralist method in this astute work, and draws the reader's attention to the significance and implications of some of the concepts that Genette elaborates (point of view, focalization, norm and anomaly). These, Culler suggests, safeguard this book from dismissal as a structuralist (and therefore outdated) work. But Genette's delicate balance between theory and (Proust's) text, and his refusal of closure to either, show that he is writing a poetics well aware of the current stakes of the game. In this context it is worth noting an essay by W. J. T. Mitchell ('Spatial Form in Literature: Toward a General Theory', *CritI*) which, from the point of view of literary analysis, clarifies the epistemological effects of structuralism's own spatial metaphor.

(c) *Semiotics*

Semiotics, which involves the question of a general theory of signs as well as the interrelation between different forms of discourse and social codes, has been in a troubled state since Derrida's influential critique of the sign in *Speech and Phenomena* (1967) and *Of Grammatology* (1967). Two books this year reflect this condition, though they react to it in differing ways. The first, Marc Eli Blanchard's *Description: Sign, Self, Desire*¹¹ attempts to forestall the crisis in narratology by an emphasis on the paradigmatic or associative elements that models of narrative customarily ignore by focusing exclusively on the hermeneutic sequence (cf. Kermode's essay in *CritI*, discussed above). Whereas narrative models do not allow for a theory of description, it is claimed that the descriptive elements in narrative enable a re-assertion of the possibility of semiotics at a time when its classical version has been all but abandoned. Like Julia Kristeva, Blanchard believes that the new semiotics must come 'from a reconsideration of the relations between signs and the unconscious or conscious subject producing them', and the book as a whole attempts to redefine the place and activity of the subject who writes and reads texts. The function of description in narrative is examined from three perspectives: first, stylistics, or 'semistylistics' as it is called here; second, the relation of descriptive passages to the phenomenal experience of an authorial consciousness; third, description as the locus of a dialectic between language and desire which counters the pressure for a hermeneutic resolution. Blanchard's defence of semiotics

¹¹ *Description: Sign, Self, Desire: Critical Theory in the Wake of Semiotics*, by Marc Eli Blanchard. Approaches to Semiotics 43. Mouton, pp. vi + 299. hb £19.40, pb £5.85.

against the crisis caused by post-structuralism takes the form of a return to three earlier modes of interpretation: stylistics (sign), phenomenology (self), and orthodox psychoanalysis (desire).

Blanchard thus chooses an almost opposite course to that of Julia Kristeva, who rather seeks to integrate the implications of deconstruction and Lacanian psychoanalysis within a new form of semiotics. Kristeva's *Desire in Language*¹² is the first translation of her theoretical work to appear in book form, and undoubtedly constitutes one of the most important and stimulating publications this year in literary theory. *Desire in Language* is a collection made up of two essays from *Séméiotikè* (1969) and eight from *Polylogue* (1977), and includes analyses both of literary texts (Beckett, Sollers, Céline), and of paintings (Giotto, Bellini). It does not include any of Kristeva's more specific considerations of feminist theory, although it is true to say that all her work impinges on feminism, particularly here in the chapters 'Motherhood According to Giovanni Bellini', and 'Place Names', an essay on the role of language in childhood as the site of an escape from reason and meaning which necessarily leaves its imprint on the structure of all language. There is no work represented here from Kristeva's earlier *Le Texte du roman* (1970), an original synthesis of semiotics and Russian Formalism, or from the influential *La Révolution du langage poétique* (1974), a detailed analysis of the shift in the nineteenth century of the relation of writers to their language. A useful introduction by Leon S. Roudiez charts Kristeva's intellectual development from the 'post-formalism' of Bakhtin, through semiotics and linguistics, to the influence of Lacan, Derrida, and the introduction of the problem of sexual difference. Roudiez concludes with a brief but helpful list of definitions of the main concepts which Kristeva uses, such as the distinction between the semiotic and the symbolic, phenotext and genotext, the subject, *jouissance*, etc. 'The Bounded Text' describes the novel and its discourse as the 'ideologeme' of the sign, as a narrative texture woven together with strands brought from other verbal practices. 'Word, Dialogue, and Novel' is a review and development of Bakhtin's theory of dialogism which is seen as adding a dynamic dimension to structuralism in its 'conception of the "literary word" as an intersection of textual surfaces rather than a point (fixed meaning), as a dialogue among several writings: that of the writer, the addressee (or the character), and the contemporary or earlier cultural context'. 'How Does One Speak to Literature?', a review of the work of Barthes from the standpoint of Kristeva's own interest in avant-garde texts (including Barthes's own), is perhaps the most important essay in the volume, elaborating her theory of the subject and its relation to literature. In Kristeva's description, Art constitutes a specific practice 'that weaves into language the complex relations of a subject caught between "nature" and "culture"', between 'instinctual drives' and 'social practice', between 'desire and the law, the body, language, and "meta-language"'. The fifth chapter, 'From One Identity To Another', pursues the relation of the subject to epistemology, seeing 'poetic language' (as defined by the Russian Formalists) as a 'particular signifying practice that unsettles the identity of meaning and the subject'. It ends by proposing the possibilities for a

¹² *Desire in Language: A Semiotic Approach to Literature and Art*, by Julia Kristeva, ed. by Leon S. Roudiez, trans. by Thomas Gora, Alice Jardine, Leon S. Roudiez. Blackwell. pp. xii + 305. £15.

'theory in the sense of an analytical discourse on signifying systems, which would take into account these crises of meaning, subject, and structure'. This is a provocative and original book which develops many of the most important areas of inquiry in literary theory. This year has also seen the publication of a new work by Kristeva, *Pouvoirs de l'horreur*¹³, which presents the now familiar theme of the politically disruptive effects of the workings of unconscious desire in language, demonstrated through analysis of the 'limit texts' of such writers as Lautréamont, Artaud, Céline. The most interesting thing about the book is the concept of 'abjection': a curious state at the border of inexistence and hallucination that solicits and disturbs the being of the self. Disruption, which Kristeva has celebrated in so much of her writing, is here submitted to extended analysis so that it becomes more than a merely negative effect: a strange and obscure state of being explored and evoked in a dense metaphoric prose.

Intertextuality, an important concept in Kristeva's work since *Séméiotikè*, is now for Michael Riffaterre the crucial and defining feature of textuality itself. In 'Syllepsis' (*CritI*) he tackles the concept of undecidability, and defines its trope thus: 'syllepsis consists in the understanding of the same word in two different ways at once, as *contextual meaning* and as *intertextual meaning*'. Riffaterre illustrates his argument from Derrida's *Dissemination* and *Glas*, covering ground similar to his 'La trace de l'intertexte' (*La Pensée*, 215), which in turn is subjected to an incisive review by Paul de Man (*Diac* 11.4).

Finally, it is worth noting here the translation of a fascinating semiotic reading of the Gospels by Louis Marin: *The Semiotics of the Passion Narratives*¹⁴, first published in 1971.

(d) Reader-response

Reader-response criticism is marked by a diversity of critical approaches that range from the 'affective' criticism of the eighteenth century to current concerns with pragmatics (the analysis of language from the perspective of its use in individual speech-acts). All reader-response criticism, however, shares the premise that meaning does not reside exclusively within a text but is, to a greater or lesser extent, produced in the act of reading. This year has been distinguished by the publication of two important books in the field. The first, *Reader-Response Criticism*¹⁵, edited by Jane P. Tompkins, collects a representative selection of articles dating from 1950 to 1977 that illustrate the different approaches to reader-response resulting from a variety of theoretical positions: New Criticism, phenomenology, psychoanalysis, structuralism, and pragmatics. The editor's introduction surveys the terms of reference of the field, describes the developments of the past twenty years, and provides a thoughtful critique of the articles that follow. Tompkins notes that all the essays attack the notion of the 'objectivity' of the text in favour of a criticism not 'based on the concept of the reader, but a way of conceiving texts and readers that reorganises the distinctions between them'. Walter Gibson's essay defines the 'mock reader' as the role that the reader is invited to play for the

¹³ *Pouvoirs de l'horreur: essai sur l'abjection*, by Julia Kristeva. Seuil. pp. 248. FF65.

¹⁴ *The Semiotics of the Passion Narratives*, by Louis Marin, trans. by Alfred M. Johnson Jr. Pittsburgh Theological Monographs 25. Pickwick. pp. xii + 263. \$12.50.

¹⁵ *Reader-Response Criticism: From Formalism to Post-Structuralism*, ed. by Jane P. Tompkins. JHU. pp. xxvi + 275. pb £4.75.

duration of the text, and thus begins the decisive orientation towards the examination of a text's effects rather than any intrinsic properties. Gerald Prince argues for a new classificatory system based on distinctions among the kinds of readers to whom a book may be addressed. Michael Riffaterre, in his well-known essay 'Describing Poetic Structures: Two Approaches to Baudelaire's "Les Chats"', criticizes the Lévi-Strauss/Jakobson structural analysis of 'Les Chats' in so far as it focuses on elements of the text that are imperceptible to a normal reading. George Poulet's 'Criticism and the Experience of Interiority', reprinted from *The Structuralist Controversy* (1970), argues for a passivity in the reader's response so that the full manifestation of the authorial consciousness in the text may be apprehended. Wolfgang Iser, whose recent *The Act of Reading* (1978) is still provoking discussion (*Diac* 10.2, *OLR*, 4.2), is represented by an extract from *The Implied Reader* (1974), where he argues that a reader should take an active part in the reading process by concretizing a text's 'gaps' or 'indeterminacies'. Stanley Fish, in the first of two essays entitled 'Literature in the Reader: Affective Stylistics', analyses the reader's response with scrupulous care and proposes that the meaning of the text is not to be found embedded in it but in the 'meaning experience' created during the temporal process of reading. An excerpt from Jonathan Culler's *Structuralist Poetics* (1975), entitled 'Literary Competence', advocates a semiological approach that sees meaning as apprehensible through the codes and conventions of reading that every reader has assimilated. Norman Holland argues from an orthodox psychoanalytical position for interpretation not as an actualization of a text's meaning but of the reader's identity through his own projections upon it. David Bleich, in an extract from his *Subjective Criticism* (1978), suggests how meaning depends on the process of 'symbolization' that takes place in the mind of the reader. The second of Stanley Fish's articles, 'Interpreting the Variorum', takes the more radical step of arguing that textual 'data', or the formal features of a text, are not objective 'facts' but the product of the interpretive procedures of the reader who identifies them, thus finally collapsing the distinction between reader and text: the reader in effect 'writes' the text. Walter Benn Michaels begins the by now necessary inquiry into the nature of the reading subject and demonstrates, from Charles Peirce, that the subject is himself a text, constituted by signs, and thus never in the position of being able to 'impose' any meaning that he likes. Finally, in an essay on 'The Reader in History', the editor outlines the history of reader-orientated criticism from its beginnings with the Greeks, and traces the rise of formalism from the mid eighteenth century up to and including the essays collected in this volume. She concludes with the observation that if, as structuralists have argued, language in fact constitutes, rather than reflects, reality, this must lead to an analysis of discourse not as meaning but as a form of power, such as is to be found in the Greek rhetoricians or in the work of Foucault. This is a well-chosen volume, though one might have asked for an example of the work of the one critic who does open reader-response criticism to the historical, social, and political contexts of reading: Hans Robert Jauss. As a whole, moreover, Tompkins' selection, though pointing ahead to future possibilities for reader-response criticism via Foucault, leaves the problem of its relation to post-structuralism unresolved. It is not possible, for instance, as the editor claims, simply to 'translate' Peirce into 'deconstructionist terminology', and the rather uneasy relation to deconstruction evident at times needs to be more

rigorously explored. Similarly, Peirce's semiotic description of the subject, though it has certain affinities with Lacan's use of Saussure, as yet implies a more conventional structuralist perspective than that to be found in contemporary psychoanalysis.

Stanley Fish is also the author of *Is There A Text In This Class?*¹⁶, a work that collects essays from 1970–80 and adds four new ones. The development of reader-response criticism noted by Tompkins is confirmed by the essays in this book, and emphasized by Fish himself both in an introduction and in headnotes to the individual articles which analyse their place in his own development and point to the problems they left to be solved. This is a provocative book that takes the reader from Fish's early position, in which he asked whether the text or the reader was the source of meaning, to his current position where the reader is no longer faced with a stable 'objective' text but himself constitutes those features of the text which determine his interpretation. This does not mean, however, that Fish is arguing for a 'free' subjectivity, because the reader himself is seen as constituted as a text, that is, by the communal habits or beliefs that are generally recognized as producing acceptable and communicable interpretations. The reader's strategies for interpretation themselves stem from the interpretive community of which he is a member and determine the kind of reading, including the text's formal features, that he produces. This means not only that 'literature' itself is the product of the institution, but also that all interpretations are interested, value-laden, and open to the possibility of change. In Fish's argument, even those such as M. H. Abrams who make a claim for the possibility of an 'objective' determinate meaning in a text are in fact performing an interpretation that is not so much objective as based on shared communal norms. Fish criticizes Culler's concept of 'literary competence' as too static, in so far as it is open to the individual to change the very notion of what constitutes 'literary competence', even what is commonly agreed upon to be the 'correct' or 'natural' meaning, by persuasion. In other words, the business of criticism is not to determine which is the correct reading, but to establish by 'political and persuasive means' the interpretive strategy which will constitute both the 'evidence' and the interpretation. This suggests a rather more important function for literary criticism than is customarily perceived. By subsuming 'both the text and the reader under the larger category of interpretation' Fish challenges many of the normal assumptions of literary criticism as it is practised today, and it is a challenge that will not simply go away. Meanwhile, the last round of Fish's debate with John Reichert (Fish's side of which appears in *Is There a Text?*) is concluded in *Critl*, when both writers at last concur – in attacking Mark Roskill, who had attacked them both. Also published in the same issue is Jay Schleusener's 'Convention and the Context of Reading', which criticizes the use of speech-act theory in contextual criticism (such as that of Fish). Schleusener argues that speech-act theory in fact gives us access to the author; similarly, Robert B. Meyers (*Boundary*) argues that speech-act theory can show that a text has a determinate meaning.

The problems inherent in the division of current literary theory into separate

¹⁶ *Is There A Text In This Class? The Authority of Interpretive Communities*, by Stanley Fish. Harvard. pp. viii + 394. £10.50.

taxonomies are brought out by a collection like *The Reader in the Text*¹⁷. The subject of this volume is 'audience-orientated criticism', but the spectrum of the different emphases on the text/reader relationship is so wide that all literary theory is here, potentially at least. In this sense it is perhaps less useful than Tompkins' much more highly focused collection. In the introduction, one of the editors, Susan R. Suleiman, gives a brief account of the diverse 'Varieties of Audience-Orientated Criticism', outlining the major approaches clearly and fairly. She distinguishes six categories: rhetorical (Booth), semi-otic/structuralist (A. J. Greimas, Genette, Barthes, etc.), phenomenological (Iser), subjective and psychoanalytic (Walter Slatoff, Bleich, Holland), sociological and historical (Goldmann, Jauss), and hermeneutic (Hartman, Derrida, Abrams, Miller). This last category constitutes something of a hopeful gesture, and seems a particularly odd inclusion in the context of Fish's relegation to a footnote. If the essays in the collection shade into other concerns, however, it is towards the more natural companion to reader-response, narratology. In the opening essay, Jonathan Culler urges that literary study ought to concern itself with poetics, the study of the conditions of meaning. Opposing himself to the psychological subjectivism of Holland, Culler argues that poetics enables us to learn 'how critical disagreements are related to conventions of interpretation', and then proceeds to demonstrate his point through a discussion of different readings of Blake's 'London'. Todorov asks how a text gets us 'to construct an imaginary world', but then bases his analysis on the rather simple assertion that 'a sentence is either referential or nonreferential'. A translation of Karlheinz Stierle's 1975 inquiry into the nature of 'reception' in the 'Reading of Fictional Texts' is given in a slightly awkward excerpt. Wolfgang Iser's 'Interaction between Text and Reader' is best described in his own footnote: 'This essay contains a few ideas which are dealt with more comprehensively in my book *The Act of Reading* (1978).' Robert Crosman poses the crucial question 'Do Readers Make Meaning' and replies by saying that it depends what you mean by meaning. Moving towards narratology now, Christine Brooke-Rose gives a sharp and entertaining analysis of the role of the 'encoded reader' as determined by narrative. In a similar way, Naomi Schor argues that interpretation is not merely something done to fiction but something that is done in fiction also, and Gerald Prince shows too how 'the narrative text often acts as if it were processing linguistic data' and also 'acts frequently like a reader organizing his reading in terms of nonlinguistic codes'. In a very different vein, Pierre Maranda gives an anthropological account of metaphor in terms of cultural acceptability, while Peter J. Rabonowitz analyses the question of influence and sources from the perspective of 'The Audience's Experience of Literary Borrowing' (an essay which can be set alongside Loy D. Martin's historical account of 'Literary Invention' in *Crit/I*). Jacques Leenhardt comments on an unusual piece of empirical research in reader-response. The results of an experiment that tested the reactions of readers in France and Hungary show not only that 'the reader's response is ideologically or culturally determined, but also that 'the reader's own system of values can be questioned . . . during the reading process'. This is important not only because it corroborates the theorists of 'rupture' such as Shklovsky, Jauss, and Kristeva, but also because it

¹⁷ *The Reader in the Text: Essays on Audience and Interpretation*, ed. by Susan R. Suleiman and Inge Crosman. Princeton. pp. viii + 441. hb £26.10, pb £7.60.

disputes Riffaterre's deterministic restriction of the reading process to the verbal code alone. The remaining essays in this volume deal with more specific textual analyses, among which one should note Louis Marin's brilliant reading of Poussin's 'The Arcadian Shepherds', and Norman Holland's contribution to the accumulating literature on Poe's 'Purloined Letter'. The book concludes with a comprehensive twenty-two page bibliography, organized according to the categories outlined in the introduction.

The second volume of *Comparative Criticism*¹⁸ presents a number of interesting essays loosely organized around the topic of 'Text and Reader'. Wolfgang Iser replies to criticisms of his 'Indeterminacy and the Reader's Response in Prose Fiction' (1971) in a translation of a 1975 essay which did not in fact succeed in silencing his critics (see, for example, Stanley Fish's 'Why No One's Afraid of Wolfgang Iser', *Diac* 11.1). Terence Cave, in 'Recognition and Reader', juxtaposes Aristotle's *Poetics* to Corneille's *Héraclius* and Shakespeare's *Twelfth Night*, while John Preston shows how *Silas Marner* is an 'experiment in utterance', 'a novel about the work a novel has to do'. In an excellent essay on *A la recherche du temps perdu* Leslie Hill argues that 'the problematic of the reading process' is inherent in the novel itself. A history of the intellectual background to 'point of view' theory is provided by Lothar Hönnighausen. This is followed by a section on Bakhtin: a translation of a short section of 'From the Prehistory of Novelistic Discourse' (cf. footnote 75), and an introductory essay by the translator, Ann Shukman, who provides a critical exposition of Bakhtin's major works and conceptual formulations. In an interesting development of the Bakhtin essay, Ann Jefferson argues that his notion of intertextuality 'should be regarded as having a central and genre-specific function in the novel'. (This is perhaps also the place to note Jefferson's own *The Nouveau Roman and the Poetics of Fiction*¹⁹, a stimulating analysis of the poetics of the *nouveau roman*.) Finally, Frank Kermode reviews a number of recent books on reader-response and narratology by Douve Fokkema and E. Kunne-Ibsch, Meir Sternberg, Seymour Chatman, Genette, Todorov, and Iser.

(e) *Psychoanalysis*

The view of the relation of literature to psychoanalysis has changed fundamentally in recent years, specifically as a result of the French rereading of Freud. Two issues of *YFS* (48, 1972; 55/56, 1977) in particular have been influential in redefining the relation not as one of application of one to the other but of what Shoshana Felman calls their 'interimplication' in each other. Such a view is in general shared by most of the contributors to the volumes described below. The first, *The Literary Freud*²⁰, explores the implications of psychoanalysis and literature from a confidence that 'critical' writings on Freud can bring to light dimensions of his texts not available to orthodox psychoanalytical readings: many of the contributors, for instance, are influenced by Harold Bloom's assimilation of Freud's topological model of

¹⁸ *Comparative Criticism: A Yearbook*, ed. by Elinor Shaffer. CUP. pp. xxii + 342. £17.50.

¹⁹ *The Nouveau Roman and the Poetics of Fiction*, by Ann Jefferson. CUP. pp. 218. £12.50.

²⁰ *The Literary Freud: Mechanisms of Defense and the Poetic Will*, ed. by Joseph H. Smith. Yale. pp. xix + 390. £17.35.

defence to the tropes of poetry. Similarly, the recognition of the crucial roles of interpretation, the fictive, the literature itself in psychoanalytical theory suggests a much more complex and subtle interplay between the two disciplines. In short, Freud's work can be seen not only as a theory of the psyche, but also as a theory of literature, and even as literature itself. These are the 'contaminations' (in the rhetorical sense of the word as 'interlacings') that this volume explores. Harold Bloom's opening essay is a provoking argument on the 'contamination' of drive and defence in Freud, which leads him to a revisionary reading of *Beyond the Pleasure Principle* as a Romantic crisis poem of the poetic will. Susan and Leslie Brisman examine the idea that poets, such as Wordsworth, Coleridge, Blake, and Stevens, lie against solitude by seeking to restore something like a sense of original presence, achieved through poetic discourse by a process comparable to the transference. Morris Dickstein pursues the somewhat reductive task of general parallels between Blake and Freud. Shoshana Felman, one of the best critics in this field, contributes 'On Reading Poetry: Reflections on the Limits and Possibilities of Psychoanalytical Approaches'. This forceful yet subtle study considers the implications of Poe criticism conceived as a 'literary case history', that is as an 'analytical object', and reveals from this perspective the puzzling critical contradictions concerning Poe whose poetry is 'at once the most irresistible and the most resisted poetry in literary history'. Margaret W. Ferguson asks how Freud's writings might illuminate the curious genre of 'defenses of poetry', and how they, in turn, might clarify the concept of defence in Freud. David J. Gordon's 'Literature and Repression: The Case of Shavian Drama' is a rather orthodox essay on contradiction, or what he calls 'counterintention', in Shaw as the representation of inner conflict. Geoffrey Hartman develops his analysis of Wordsworth's *A Little Onward* in *Deconstruction and Criticism* (1979) by addressing the question of Wordsworth's 'defensive' allusions to Milton and Shakespeare. John T. Irwin's 'Figurations of the Writer's Death: Freud and Hart Crane' explores the uncanny relation of Freud's 'The Uncanny' and *Beyond the Pleasure Principle* to Ernst Mach's *Analysis of Sensations*, before going on to consider Hart Crane's *The Bridge*. William Kerrigan attempts the rather speculative task of a history of creativity in the Renaissance, while Humphrey Morris offers an absorbing analysis of the role of metaphor as a form of transference acted out within the language of Freud's descriptions of the psyche, particularly in his theory of representation. Finally, Meredith Anne Skura argues that what Freud really discovered in *The Interpretation of Dreams* was not that dreams are made up of 'a tension between wishes, but between two wholly different ways of seeing and representing experience, both of which are embodied in the dream'. Overall, this is a useful and stimulating collection.

In comparison, *NLH*, a journal which has published much of the best work in literary theory in the past ten years, has produced a slightly disappointing issue entitled 'Psychology and Literature: Some Contemporary Directions'. Some of the directions are more contemporary than others: the use of the term 'psychology' rather than 'psychoanalysis' is symptomatic of its more general realm of inquiry, and also of the fact that the articles here are less inclined to take into account recent work on the relation of psychoanalysis to literature. This no doubt stems from the editor's desire to avoid the 'dizzying spiral' of deconstruction, and by implication an unqualified 'French Freud' also, but the

result is often an orthodox American Freudianism – the majority of contributors are American psychologists or psychoanalysts – which underlines the irony that a considerable divide has opened up between American psychoanalytic practice and American psychoanalytic literary practice, the name of which is Jacques Lacan. However, there are a number of articles of interest: André Green, whose *Tragic Effect* (1969) was recently translated into English, investigates the relation of the disappearance of representation in contemporary literature to the interplay of psychic representation assumed by Freud, and asks what happens to this ‘representative function’ when representation breaks down as it does in modern literature. Herbert Blau pursues a related question in terms of the more radical critique of representation provided by Jacques Derrida. Blau explores the ontological status of the ‘performance’, its relation to repetition and representation, in the light of what Derrida has described as ‘the non-representable origin of representation’. The status of the whole current interest in performance and the performative mode is examined by Régis Durand. Rolf Breuer points to interesting parallels between irony in literature and the paradoxical behaviour of schizophrenia. John P. Müller offers a careful though rather overtheorized exposition of Lacan’s reading of *Hamlet* as a tragedy of desire. Finally, Richard Rorty evaluates the essays in this issue, stressing the ethical questions which Freud’s work continues to raise.

The discrepancy noted between American psychoanalytic practice and criticism is implicitly bridged in an important collection of essays, *Returning to Freud*²¹, edited by Stuart Schneiderman, a practising New York analyst who was trained at Lacan’s *Ecole Freudienne* in Paris. The volume is addressed to analysts rather than to literary critics, but the latter will nevertheless find it of great interest. The bulk of Lacanian work so far translated into English is theoretical; this volume, on the other hand, provides a welcome insight into the clinical practice of the Lacanian school, showing the functioning of his reconceptualisation of Freud in analytic treatment. The essays collected are a representative selection of recent work of French Lacanians, the outstanding item being the first translation of an analytic session of Lacan, with an accompanying essay by Jacques-Alain Miller, ‘Teachings of the Case Presentation’. Articles translated from journals associated with the *Ecole Freudienne* include Charles Melman’s ‘On Obsessional Neurosis’ and ‘Essay in Clinical Psychoanalysis: The Alcoholic’, Moustapha Safouan’s ‘The Apprenticeship of Tilmann Moser’ and ‘Contribution to the Psychoanalysis of Transsexualism’, Marcel Czermak’s ‘The Onset of Psychosis’, Jean-Claude Shaetzel’s ‘Bronzehelmet, or the Itinerary of the Psychotherapy of a Psychotic’, and René Tostain’s ‘Fetishization of a Phobic Object’. The collection also contains two chapters from Moustapha Safouan’s influential *Etudes sur l’Oedipe* (1974), and two chapters from Serge Leclaire’s equally central *Démasquer le réel* (1971). The problem of sexual difference is encountered in essays by Eugénie Lemoine-Luccioni and Michèle Montrelay, from *Partage des femmes* (1976) and *L’Ombre et le nom* (1977) respectively. This is a book of considerable significance for those interested in current psychoanalytic theory and practice. Still on the question of sexual difference, *Diac* in its Fall issue has

²¹ *Returning to Freud: Clinical Psychoanalysis in the School of Lacan*, ed. and trans. by Stuart Schneiderman. Yale. pp. viii + 265. £12.60.

published an extract from Sarah Kofman's *L'Enigme de la femme (les femmes dans les textes de Freud)* (Galilée, 1980), entitled 'The Narcissistic Woman: Freud and Girard', a reading of Freud's text 'On Narcissism' and a critique of Girard's reading of the same text in *Des Choses cachées depuis la fondation du monde* (1978).

Another book of great interest to literary theorists is John Forrester's *Language and the Origins of Psychoanalysis*²², which consists of a history of the development of Freud's thinking as well as a conceptual reading of it. Forrester is particularly interesting in his discussion of the relations of Freud's work to nineteenth-century biology, psychology, physiology, and neurology. His reading of Freud takes as its starting point that psychoanalysis is a 'talking cure', and traces the function of language and speech throughout Freud's writings. Thus the chapters of the book deal successively with Aphasia and Hysteria, Speech, Symbolism, Grammar, and Philology. This is not a Lacanian reading of Freud but its demonstration of 'the fundamental nature of the theory and practice of language and speech in psychoanalysis' can be read, as the author points out, 'as the prolegomena to a more direct approach to the Lacanian school of analysis'.

(f) *Rhetoric and Deconstruction*

Even while literary theorists were still coming to terms with Paul de Man's *Allegories of Reading* (1979), an extraordinarily powerful work of deconstruction, this year has seen the appearance of Jacques Derrida's *La Carte postale. De Socrate à Freud et au-delà*²³. *La Carte postale* is arguably Derrida's most ambitious and risky publication to date, a book that interrogates our assumptions not only of how to read a text but also of the very functioning of the ideology of Western civilisation – from Socrates to Freud and the post-psychoanalytical, 'post-postal' era envisaged beyond. This is the first book to formulate the larger implications of deconstruction, as well as its interest in psychoanalysis and the forms of power, towards the non-logocentric 'transdiscipline' anticipated in *Of Grammatology*. The book develops an emphasis in Derrida's work, particularly evident since *Glas* (1974), directed towards the transformation of the very nature of the academic book, and the deconstruction not only of texts but of the history of texts, of history itself, the academic or educational institution (of philosophy, of literature, of psychoanalysis), together with the institutions of the communication system and the media in general. Derrida's focus is upon the forms of power within and between institutions, and particularly upon the institutionalization of knowledge, its possibilities for concealment and for popularization. *La Carte postale* is a collection in four parts: 'Envois', described as the preface to an unwritten book on psychoanalysis, which takes the form of 212 'letters' said to have been written on the back of identical postcards of an engraving of Socrates and Plato in the Bodleian. This is followed by three essays on psychoanalysis: 'Spéculer –

²² *Language and the Origins of Psychoanalysis*, by John Forrester. Macmillan. pp. xvi + 285. £15.

²³ *La Carte postale. De Socrate à Freud et au-delà*, by Jacques Derrida. Flammarion. pp. 551. hb FF248.60, pb 124.30. Parts of this book have already been translated as follows: 'Speculations – on Freud' *OLR* 3:2 (1978); 'Coming into One's Own', in *Psychoanalysis and the Question of the Text*, ed. by Geoffrey Hartman (1976–7); 'The Purveyor of Truth', *YFS* 52 (1975).

sur "Freud" ' (a scrupulous analysis of Freud's *Beyond the Pleasure Principle*), 'Le Facteur de la vérité', Derrida's already famous critique of Lacan's Seminar on Poe's 'Purloined Letter', and 'Du Tout', an interview with René Major on the subject of Derrida's writings on psychoanalysis. These essays should be read in conjunction with the earlier 'Freud and the Scene of Writing' in *Writing and Difference* (1967). What all the essays have in common is an interest in the letter, as discourse, as postcard, as autobiography, as a genre, as signature, and as the effect or writing of the unconscious. For Derrida, the fact that a letter is both addressed, given a destination, and signed, and yet does not always arrive at its destination, makes it an exemplary model of the cognitive assumptions (and problems) of our era, the 'logocentric' or 'postal' era. The wandering of the letter through the tracks of the postal network gives Derrida a model (comparable to those he finds in Freud) for a mode of 'speculation' that moves forward without recourse to a teleology or the principle of identity. This, then, is a powerful and complex book that will be having its own effects for many years to come. This year has also seen the translation of one of Derrida's least known works, *The Archaeology of the Frivolous*²⁴ (1973), a reading of Condillac's *Essay on the Origin of Human Knowledge* (1746). Derrida isolates Condillac's distinction between two sorts of metaphysics and his attempt to replace conventional metaphysics with a Lockean empiricism, and then follows through the succeeding supplementary structure of his theories of sensationism, the sign, genius, imagination, and the philosophical style, or 'frivolity itself', where the sign shows itself as useless, a token empty of knowledge. This short essay should be set beside Derrida's reading of Rousseau's theory of language in *Of Grammatology*, his reading of Warburton in *YFS* 58, and the inquiry into the question of style in *Spurs* (1976).

Shoshana Felman's *Le Scandale du corps parlant*²⁵, a brilliant book much closer to the work of Paul de Man, develops the question of the implication of the philosophical within the literary and vice versa, and the implications of both within psychoanalysis. Taking as her basic texts J. L. Austin's *How To Do Things With Words* and Molière's *Don Juan*, Felman explores the complex question of the distinction between performatives and constatives, the promise and the statement, and notes the constant policing by linguists and theorists of the one from the other. The performative is a threat to the well-ordered stabilization of knowledge, just as Don Juan's promises of marriage function as a constant disruption within the society in which he moves. Felman argues that Austin's discovery of the status of the performative also reveals language's seductive and erotic nature, a linguistic 'donjuanism'. She then draws a further parallel with the operations of the unconscious which erupt as an act within a statement, an unassimilable kind of knowledge that cannot know itself in so far as it acts rather than knows. An absorbing analysis of the status of performatives in society from a rather different perspective – that of witchcraft – is to be found in Jeanne Favret-Saada's *Deadly Words*²⁶.

²⁴ *The Archaeology of the Frivolous: Reading Condillac*, by Jacques Derrida, trans. by John P. Leavy Jr. Duquesne. pp. 143. \$10.95.

²⁵ *Le Scandale du corps parlant, Don Juan avec Austin ou la séduction en deux langues*, by Shoshana Felman. Seuil. pp. 219. FF65.

²⁶ *Deadly Words: Witchcraft in the Bocage*, by Jeanne Favret-Saada, trans. by Catherine Cullen. CUP, and Paris: Editions de la maison des sciences de l'homme. pp. vi + 273. hb £17.50, pb £5.95.

The power of deconstruction as a critical method is brilliantly demonstrated by Barbara Johnson's *The Critical Difference*²⁷, a collection of essays that have individually already had a considerable impact. Though the material dealt with here is diverse (Balzac, Baudelaire, Mallarmé, Melville, Austin, Barthes, Derrida, Lacan), it is all discussed in terms of an interest in difference 'as it structures and undermines the act of reading'. In each case Johnson locates a binary opposition within the text, or between text and commentary, reverses it and re-inscribes it to show the workings of the 'difference within'. Reading, we are told, 'proceeds by identifying and dismantling differences by means of other differences that cannot be fully identified or dismantled'. The book, prefaced by a long quotation from de Man, shows not so much the impossibility of reading as such, but of ever naming the difference – over a whole range of topics, including sexuality, economics, political understanding and action: 'The transference of knowledge is no more innocent than the transference of power, for it is through the impossibility of finding a spot from which knowledge could be all-encompassing that the plays of political power proceed.' The critical politics of another deconstructive critic, J. Hillis Miller, forms the background to an excellent study in *Critl* by Vincent B. Leitch who gives a lucid account of Miller's critical work since his 1971 adoption of deconstruction with the declaration that 'a critic must choose either the tradition of presence or the tradition of "difference"'. A reply by Miller provides an interesting outline of his current concern with 'the ethics of reading'.

Finally, from the Heideggerian school of deconstruction that dwells firmly at *Boundary*, comes Paul Bové's *Destructive Poetics*²⁸. Bové reads the poetry of Whitman, Stevens, and Olson, from the perspective of Heidegger's phenomenological hermeneutics, and at the same time proposes a general theory of 'destructive poetics': 'all genuine uses of language are destructive, that is, . . . they stand oriented towards the future in a discontinuous, nonimitative relation to the verbal events of the past.'

(g) History

This last section will deal with historical and materialist forms of literary theory. The most important publication in this area this year is Michel Foucault's *Power/Knowledge: Selected Interviews and Other Writings 1972–77*²⁹. The collection offers absorbing insights into the overall strategies of Foucault's work during the period following his earlier programmatic texts *The Archaeology of Knowledge* (1969) and *The Order of Discourse* (1970), that of *Discipline and Punish* (1975) and *The History of Sexuality* (1976). A substantial part of the book is taken up with interviews in which Foucault discusses the latter publications. Two lectures from 1976 articulate his shift in strategy from the interrogation of the 'how' of the functioning of power within the institution to his current more overtly political position. Foucault now inquires into the relations of power which characterize social institutions, and

²⁷ *The Critical Difference: Essays in the Contemporary Rhetoric of Reading*, by Barbara Johnson. JHU. pp. xii + 156. £7.25.

²⁸ *Destructive Poetics: Heidegger and Modern American Poetry*, by Paul A. Bové. ColU. pp. xxii + 304. £11.40.

²⁹ *Power/Knowledge: Selected Interviews and Other Writings 1972–1977*, by Michel Foucault, ed. by Colin Gordon, trans. by Colin Gordon, Leo Marshall, John Mepham, Kate Soper. Harvester. pp. xii + 270. £18.50.

into the conditions of the production and circulation of their discourses which function as discourses of truth. In Foucault's formulation, 'true' discourses are the bearers of specific effects of power: power cannot be exercised without the discourse of truth. These concerns are developed in two chapters, 'Truth and Power' and 'Power and Strategies', which yield an insight into Foucault's conception of the functioning of the state in all its manifestations. Further essays deal with 'The Politics of Health in the Eighteenth Century' and with concepts of popular justice. The book ends with an extremely useful and judicious essay by the editor Colin Gordon on the philosophical background to Foucault's work and its 'conceptual architecture', and a comprehensive bibliography of Foucault's writings. *Power/Knowledge* functions both as a helpful guide to the diverse spectrum of Foucault's concerns and as a general introduction to his thought. As such it is to be preferred to Alan Sheridan's rather less interesting, though comprehensive, introduction *Michel Foucault: The Will To Truth*³⁰. Also published this year are Foucault's edition of the memoirs of *Herculine Barbin*³¹, a case history similar to *I, Pierre Rivière* (1973), and *OLR* 4:2 which includes an interview with Foucault on *The History of Sexuality*, a translation of a course summary, 'War in the Filigree of Peace', and an essay by Donald F. Bouchard on Foucault and literary criticism. *I&C* 7 includes an absorbing essay by Foucault on the historian of science Georges Canguilhem, one of the major intellectual influences on Foucault's own work. *Humanities in Society* has produced a special issue on Foucault that is generally rather hostile to its subject. Paul Bové discusses the two essays 'Intellectuals and Power' and 'Revolutionary Action: Until Now' in the general context of Foucault's relation to the humanities. The connections mapped in the *Archaeology of Knowledge* between discursive and social practices are the subject of an article by Héctor Mario Cavallari. Three essays examine the phenomenon of Foucault's own discursive practice: Karlis Racevskis argues that Foucault himself has now become an object of knowledge and a discourse available for recuperation 'in the name of the humanities'; Jonathan Arac briefly traces the impact of Foucault on the study of philosophy, history, and literature in the U.K. and the U.S.A., and then looks for 'alternatives to Foucault for those of us disturbed by the current condition of what we still call the humanities', finding them in Jürgen Habermas and E. P. Thompson. This is followed by the most important essay in the issue, a translation of Jean Baudrillard's *Oublier Foucault* (1977), a famous attack that argues that Foucault's own discourse mirrors the discourses of power which he describes and reproduces their effects. Michael Sprinker also objects to Foucault's analysis of the functioning of power and knowledge in modern society, and like Arac recommends the Marxist humanist E. P. Thompson instead. Sprinker is also the author of 'Textual Politics: Foucault and Derrida' (*Boundary*) in which he seems more sympathetic to Foucault's position. Sprinker confronts Foucault and Derrida again as an either/or choice of textuality versus political analysis as in Edward Said's 'The Problem of Textuality: Two Exemplary Positions' (*CritI*, 1978), but makes greater claims than Said for the usefulness of Foucault's work for institutional and textual

³⁰ *Michel Foucault: The Will To Truth*, by Alan Sheridan. Tavistock. pp. x + 243. hb £10.50, pb. £4.50.

³¹ *Herculine Barbin: Being the Recently Discovered Memoirs of a Nineteenth Century French Hermaphrodite*, intro. by Michel Foucault, trans. by Richard McDougall. Harvester. pp. xvii + 199. £7.95.

analysis, and defends him against Derrida's critique.

A collection that testifies to the effects of Foucault's work in literary criticism is Edward Said's *Literature and Society*³². The volume as a whole attempts to re-articulate contemporary criticism and theory with the more materialist concern of the production of society and history. Harry Levin re-asserts the function of the genre of satire as a power engaged in historical actuality rather than divorced from it; Stephen J. Greenblatt's 'Improvisation and Power' is a stimulating analysis of *Othello* from the perspective of Foucault's work on power and discourse, while René Girard's 'To Entrap the Wisest' is an equally compelling analysis of *The Merchant of Venice* that draws on Girard's own influential work on ritual and sacrifice. Leonard J. Davis's 'A Social History of Fact and Fiction', also in a Foucauldian vein, inquires into the origins of the novel and its relation to contemporary journalism and, crucially, to seventeenth-century structures of law and power. Terry Eagleton reflects once more on the functioning of Realism and its relation to ideology, settling, after a somewhat cursory glance at Derrida, Saussure, and Lacan, for Brecht's analysis. Finally, Catherine R. Stimpson discusses the possibilities for women writers within a culture that continues to engender rather than reflect the problem of sexual differentiation.

YFS's issue 'Rethinking History: Time, Myth, Writing' provides a helpful overview of current work being carried out by French historians as well as by English and American historians influenced by their thinking. Although Foucault's work is not directly represented here, many of the writers in this volume share his interest in the ways in which knowledge is produced, and in the representation of history conceived as an ideological construction rather than as a record of empirical facts. History is never given, but always produced. Of particular interest are the essays in historical anthropology by Georges Duby ('Memories with no Historian'), Michel de Certeau ('Writing vs. Time: History and Anthropology in the Works of Lafiteau'), and Christian Jacob ('The Greek Traveller's Areas of Knowledge: Myths and Other Discourses in Pausanias' *Description of Greece*'). Louis Marin provides a customarily acute analysis of royal historiography and the representation of monarchical ideology in 'The Inscription of the King's Memory: On the Metallic History of Louis XIV'. Several essays offer analyses and critiques of specific theorists of history: Linda Orr discusses Michelet's Romantic-realist historiography, *La Sorcière*, Françoise Gaillard studies Flaubert's analysis of the writing of history in *Bouvard et Pécuchet*; Claude Duchet provides a critique of Lucien Goldmann's work through a close analysis of a scene in Malraux's *L'Espoir*, a book condemned by Goldmann as 'livre écrit dans une perspective Stalinienne' but which, Duchet argues, 'hesitates between two or three readings of History'. Suzanne Gearhart, in 'Reading *De L'Esprit des Lois*: Montesquieu and the Principles of History', raises the important question in the context of Althusser's reading of Montesquieu 'of the role played by idealism in the constitution of what Althusser calls a science', and argues that Montesquieu constructs his own theory of history that is itself a critique of Althusser's master opposition between science and ideology. David Carroll's 'Representation or the End(s) of History' explores the function of representation in Lukács as the

³² *Literature and Society, Selected Papers from the English Institute, 1978*, ed. with a preface by Edward W. Said. N.S.3. JHU. pp. xi + 202. £4.50.

dialectic at work in fiction which 'is the end or the elimination of history'. Lastly, Louise Adler examines 'Historiography in Britain', particularly the writings of Raymond Williams, E. P. Thompson, Eric Hobsbawm, and their uneasy relation to the Althusserian critique of historicism, represented most forcibly in the U.K. in the work of Barry Hindess and Paul Hirst. Although Adler does not discuss the more recent confrontations between Thompson and Hirst, the article establishes a useful overview of the terms of their debate.

NLH's 'Literature/History/Social Action' issue includes essays by Richard Ohmann on 'Politics and Genre in Nonfiction Prose', James H. Bunn on 'The Aesthetics of British Mercantilism', and R. Howard Bloch on 'The Historical Significance of Myths of Dearth and Plenty in Old French Literature'. The theoretical implications of the essays are developed in a concluding discussion paper by Hayden White. The historical philosophy of the contributors is characterized as broadly Marxist, and White considers that all the essays represent attempts to execute Jameson's recommendations in his influential essay 'Criticism in History'. The contributors treat both literature and literary criticism as examples of 'social actions' which refer to or impinge upon other 'social actions' within society as a whole. But beyond this, White argues that 'in the modern era, "historical specificity" must be viewed as the specificity of the literary work's commodity function' which necessarily includes its ideological function. He suggests that the contributors to this *NLH* issue tend to avoid this prescription.

Catherine Belsey's *Critical Practice*³³ offers both a critique of traditional forms of literary criticism and a programme for further practice based on and Rosalind Coward and John Ellis in *Language and Materialism* (1977). The book opens with a critique of what are called 'common sense' theories of literature – including New Criticism, Frye, and Reader-Response Criticism – and argues that 'common sense itself is ideologically and discursively controlled, rooted in a specific historical situation and operating in conjunction with a specific social formation'. Belsey opposes these to the effects of the Saussurean description of language as difference, and the Althusserian description of the interpellation of the subject in ideology as contradiction. This is followed by a *rapprochement* of the work of Barthes and Macherey, with illustrative readings from Conan Doyle, Arnold, and Wordsworth. The book ends by urging the necessity of the incorporation of the work of contemporary theorists in literary criticism, but also draws attention to the various problems that their work poses. *Critical Practice* provides a useful introduction to contemporary broad left and Marxist literary theory, though it is perhaps significant that it does not discuss the work of Derrida in any detail, pointing to the difficulties posed by deconstruction for Marxist literary criticism. For those who prefer Marxism without Althusser, Macherey *et al.*, Cliff Slaughter's *Marxism, Ideology, and Literature*³⁴ advocates a return to the 'fundamental legacy' of Marx, which he finds only in Trotsky and Benjamin.

*Culture, Media, Language*³⁵, a selection of articles from *WPCS*, covers

³³ *Critical Practice*, by Catherine Belsey. Methuen. pp. 168. hb £5.95, pb £2.75.

³⁴ *Marxism, Ideology, and Literature*, by Cliff Slaughter. Macmillan. pp. 228. hb £12. pb £4.50.

³⁵ *Culture, Media, Language: Working Papers in Cultural Studies, 1972–79*, ed. by Stuart Hall, Dorothy Hobson, Andrew Lowe, and Paul Willis. Hutchinson. pp. 311. hb £10.95, pb £4.95.

similar ground to Belsey in the area of ideology and subjectivity. The book concludes with two essays that survey the field of literature/society study from 1972–9, and describe recent developments in English Studies at the Birmingham Centre. Current work focuses on the issues of feminism, popular fiction, and the whole question of the formation and practice of English studies. The most useful chapter, perhaps, is that devoted to 'Theories of Language and Subjectivity', which surveys the work of Saussure, Lacan, Derrida, and Kristeva, and ends by arguing for the more historical approach to discourse analysis of Foucault. An exemplary textbook which gives expositions and specific analyses of the theories of language of Wittgenstein, Husserl, Heidegger, Schutz, Bernstein, Austin, Althusser, Barthes, and Foucault, is David Silverman and Brian Torode's *The Material Word*³⁶.

2. 1981

(a) *Hermeneutics*

The crisis in literary criticism, marked by continued polemic between competing critical positions, has begun to receive increasing attention as a phenomenon in itself. In *Metacriticism*³⁷, Suresh Raval examines the whole structure of rival theories in literary criticism, and asks why the arguments appear to be so difficult, even impossible, to resolve. Raval investigates the fundamental question of 'the logic of inquiry in criticism', the nature of the disputes which arise, and the possibility of validation for critical and interpretive claims. Judiciously assessing theories of creativity, the aesthetic, poetic autonomy, affective response, and the dispute over intentionality, Raval suggests that the real reason why the debates can never be settled is that they all revolve around differing concepts of literature and art. He develops this argument into the claim that most critical theories are based on *a priori* commitments on the part of the critic, which can be scrutinised but never refuted by any logic of inquiry. This is not seen as a cause for concern, however, because the 'concept of criticism is a changing and dynamic concept and cannot be reduced by a statement of essence which can be captured by any one theory of criticism'. For Raval, criticism is a hermeneutical discipline: his commitment to Gadamer's concept of a 'fusion of horizons' is the basis for what turns out to be one of the primary aims of the book, an attack on the virtual hegemony in current critical theory of de Man and Derrida. De Man's certainty, from Raval's point of view, turns out to be his weakness; deconstruction represents 'just another moment in the history of criticism which shows a recurrent temptation critics have felt for authoritative knowledge from philosophy'. Derrideans, we are told, have refused to recognise that 'the relation of language to the world is not theoretical but practical'. Raval concludes by proposing the concept of 'metacriticism': a philosophical analysis of the problems of criticism and critical theory which does not itself try to provide the foundation for a correct position. Whereas critical theorists spend their time breaking down old ideas and proposing new ones, metacritics would show how the 'built-in inadequacy of each concept accounts for the contesting

³⁶ *The Material Word: Some Theories of Language and Its Limits*, by David Silverman and Brian Torode. RKP. pp. xiv + 354. hb £9.50, pb £5.95.

³⁷ *Metacriticism*, by Suresh Raval. UGeo. pp. xiv + 289. \$18.

and changing nature of conceptual structures in humanistic discourse'. Although *Metacriticism* does not quite achieve the objectivity that it sometimes claims for itself, this is nevertheless an important book that offers a useful overview of the structure of critical debate.

*The Nature of Criticism*³⁸ is also concerned with the basis for critical arguments, but in this case the authors seem to be more or less completely unaware of the existence of literary theory at all. Their basic presupposition is that 'critics are characteristically not exercised by the nature of their own activity', and certainly, with the exception of Beardsley, the critics they choose to discuss have all shown a basic hostility or indifference to theoretical questions. Despite this rather limited context, the book provides a sensible account of the complexities involved in both critical judgements and the forms of validation offered for the claims of interpretation.

By contrast, Charles Altieri's *Act and Quality*³⁹ is written from the thick of contemporary debate. His aim is to re-affirm the role of literature and criticism for 'humanistic studies' and to re-establish validity in interpretation. Altieri's book is an impressively argued attack on theories of indeterminacy, reader-response criticism, post-structuralism, and deconstruction, and provides at the same time one of the most philosophically coherent alternatives. He concedes to Derrida that language is not mimetic, but resists the consequences of *différance* by arguing, through Wittgenstein, that language is defined neither by essence nor difference but by use, procedures, and specific contextual acts. Calling in the aid of philosophers of non-propositional semantics such as Austin and Grice, together with recent work in the philosophy of action of C. J. Fillmore and Halliday, Altieri develops a dramatistic account of meaning. In this view, meaning is conceived as an act that is interpreted contextually through procedures of understanding derived from shared experience. However, as Michael Fischer has argued in *CritI*, the 'cultural grounding' that Altieri gives to poetry does not so much answer Derrida as it simply 'enlarges the scope of the deconstructionist project'. Moreover, the dramatistic account of meaning as a 'stance' taken by the poet towards the world inevitably involves a loss of textual specificity, so that the 'achieved meaning' becomes a rather vague abstraction. Altieri's examples of textual analysis are disappointing, and reflect the problem of 'applying' a generalized theory of communication to literature. As John Ellis remarks in a timely article in *NLH*, the transference of Wittgenstein's ideas to problems arising in literary theory, such as to be found in the work of Altieri and Ohmann, is fraught with difficulties. But Altieri's work is significant in so far as it attempts to stake out a middle ground that subsumes rather than disregards other modes of inquiry. Competing theories are allowed a limited validity (even though at times this makes them almost unrecognisable: deconstruction, for instance, is allowed to be brought in as a 'vehicle for deepening psychological aspects of a situation').

The method of P. D. Juhl's *Interpretation*⁴⁰ is strikingly different, for this

³⁸ *The Nature of Criticism*, by Colin Radford and Sally Minogue. Harvester. pp. x + 180. £18.95.

³⁹ *Act and Quality: A Theory of Literary Meaning and Humanistic Understanding*, by Charles Altieri. Harvester. pp. viii + 344. £22.50.

⁴⁰ *Interpretation: An Essay in the Philosophy of Literary Criticism*, by P. D. Juhl. Princeton (1980). pp. x + 332. \$24.

book represents a massive, restrictive, and ultimately unconvincing attempt to validate the meaning of a work as the intention of its historical author. In order to prove that 'a literary work has one and only one correct interpretation', Juhl employs the forms of propositional logic and makes some use of speech-act theory, but much recent (and not-so-recent) work that cuts deep into the assumptions on which this book is predicated is given no serious consideration.

If Altieri attempts to extend the philosophy of action to the domain of interpretation, Paul Ricoeur extends interpretation to the domain of action. *Hermeneutics and the Human Sciences*⁴¹, his first book to appear in English since *The Rule of Metaphor* (1978), gives an excellent indication of the range and scope of Ricoeur's work which, as the title suggests, extends far beyond the confines of literary criticism. The essays collected here date from the most recent phase of his thinking, in which in order to respond to the semiological challenge, as he puts it, 'I took the concept of the *text* as the guiding thread of my research, with the aim of showing that the text is the level at which structural explanation and hermeneutic understanding confront one another'. The first section presents the reader with helpful background material in the history of hermeneutics, and clarifies Ricoeur's own relation to phenomenology. The second develops various aspects of his theory of interpretation with regard to the concept of the text, the understanding/explanation distinction, metaphor, and 'appropriation', or the role of the subject in interpretation. The last section begins by discussing the methodological and epistemological problems involved in extending the theory of interpretation to the field of the social sciences. An essay on 'The Question of Proof in Freud's Psychoanalytic Writings' is followed by a fascinating comparison of the narrative function in the two genres of fiction and history. Although this book is oriented towards the social sciences, it also offers a rich collection of stimulating ideas for literary critics. Those who wish to know more about Ricoeur's recent work would do well to turn to the companion volume by the editor entitled *Critical Hermeneutics*⁴². Thompson focuses on the question of language in order to elaborate a critique of Wittgensteinian theory from the perspectives of Habermas and Ricoeur – perspectives which he wishes to synthesize into a 'critical hermeneutics'. Apart from anything else, this book is useful in so far as it contradicts the common supposition that Wittgenstein somehow represents a privileged position in advance of, and unknown to, continental thought. Hermeneutics, from Schleiermacher to Hans-Georg Gadamer, is not a particularly well-known field for many literary critics, but both these volumes illustrate its importance and show the extent to which it repays attention.

E. D. Hirsch's strictures on his work notwithstanding, the translation of H.-G. Gadamer proceeds apace: *Truth and Method* appeared in 1975, *Philosophical Hermeneutics* and *Hegel's Dialectic* in 1976, and more recently, *Dialogue and Dialectic: Eight Hermeneutical Studies on Plato*⁴³. Like the book on Hegel, *Dialogue and Dialectic* is a collection of essays organized around a

⁴¹ *Hermeneutics and the Human Sciences*, by Paul Ricoeur, ed. and trans. by John B. Thompson. CUP. pp. viii + 314. hb £20, pb £6.95.

⁴² *Critical Hermeneutics: A Study in the Thought of Paul Ricoeur and Jürgen Habermas*, by John B. Thompson. CUP. pp. x + 257. £17.50.

⁴³ *Dialogue and Dialectic: Eight Hermeneutical Studies on Plato*, by Hans-Georg Gadamer, trans. by P. Christopher Smith. Yale (1980). pp. xv + 221. £12.30.

single subject which were written over a long period, between 1937 and 1974. This allows the reader to trace the developments and shifts in Gadamer's thought as ideas evolve, are transformed, reworked, or rejected. The hermeneutical approach, however, stays constant: he stresses throughout the status of Plato's works as dialogues that function dialectically between writer and reader rather than as doctrines or context-free philosophical statements.

(b) *Structuralism/Post-structuralism*

Geoffrey Strickland is also conscious of 'the welter of competing contemporary theory'. His reaction is to attempt to forestall it by the paradoxical enterprise of a theoretical justification of criticism that refuses to formulate its implicit theoretical position. *Structuralism or Criticism?*⁴⁴ alludes by its title to Raymond Picard's *Nouvelle critique ou nouvelle imposture?* (1965), a reply to Barthes' vigorous attack on Lansonism in *Sur Racine* (1963). Strickland's intervention, however, is unlikely to produce a comparable controversy in the U.K. The book represents a very much less sophisticated attempt than Altieri's to defend traditional values and modes of literary criticism. The first part is taken up with a defence of intentionality which draws mostly on E. D. Hirsch, but also calls in Derrida and Lacan as unlikely allies. The second consists of a comparative discussion of the criticism of Barthes and Leavis: Strickland's own sympathies in this confrontation are indicated by the title of the book. The odd thing is that he does not seem to realize that in invoking post-structuralist thinkers to attack the early Barthes, he is ushering in ideas far more threatening to Leavisite values. The book has been given an important review by René Wellek (*MLQ* 1982), who concludes that 'one cannot, as Mr Strickland seems to advocate, return to an anti-theoretical, almost instinctive, pre-conceptual practical criticism'.

Simon Clarke's *The Foundations of Structuralism: A Critique of Lévi-Strauss and the Structuralist Movement*⁴⁵ is a much sharper and intellectually more impressive assault on the suppositions of structuralism, this time from a Marxist-Humanist perspective. Last year, in *One-Dimensional Marxism*, Clarke presented a powerful attack on Althusser; this is now extended to Lévi-Strauss. The strategy involved here is straightforward: according to Clarke, all structuralism is basically indebted to Lévi-Strauss, so a critique of the master will also serve as a stricture upon his followers, who, we are told, include Althusser, Foucault, Lacan, Barthes, and Derrida. Lévi-Strauss' work is described fairly and clearly, and Clarke's arguments against it are often very convincing. The book begins by presenting the context and crisis of French philosophy in the 1930s, and then examines Lévi-Strauss' debts to Durkheim and Mauss. Clarke next offers a critical exposition of *The Elementary Structures of Kinship*, after which he scrutinizes the linguistic basis of structuralism in preparation for Lévi-Strauss' use of the linguistic analogy in *Structural Anthropology*. A final chapter proceeds to the real object of attack, 'The Structuralist Human Philosophy'. Clarke knows Lévi-Strauss' work exceptionally well, and offers devastating criticisms of its scientific pretensions.

⁴⁴ *Structuralism or Criticism? Thoughts on How We Read*, by Geoffrey Strickland. CUP. pp. viii + 209. £17.50.

⁴⁵ *The Foundations of Structuralism: A Critique of Lévi-Strauss and the Structuralist Movement*, by Simon Clarke. Harvester. pp. viii + 264. £20.

Structuralism and since, however, emerge more or less unscathed: as early as the mid sixties we knew that structuralism's claims to scientificity were misplaced. It can only be Clarke's Marxist-empiricism that prevents him from discussing Derrida's well-known essay on Lévi-Strauss, or Macherey's 'Literary Analysis: The Tomb of Structures'. Althusser, Foucault, *et al.*, cannot simply be characterized as espousing 'more sophisticated versions' of Lévi-Strauss' structuralism. Their relation to his work is much more complex.

David Lodge's *Working with Structuralism*⁴⁶ also shies away from current developments in theory. The first section of this collection of essays is entitled 'Applying Structuralism' and does just that, without apparently showing any embarrassment at the idea of 'applying' theory to literature. The initial essay reproduces the gist of the argument of *Modes of Modern Writing* (1977), while the last, 'Historicism and Literary History', develops the historical claims of the argument of that book. In between come three essays offering succinct analyses of various aspects of narrative theory. The rest of the book is not specifically concerned with structuralism but nevertheless continues to demonstrate its effects even as Lodge considers topics such as the biographies of Evelyn Waugh. From a theoretical point of view, the most interesting discussion is to be found in the Preface, which begins by claiming that structuralism represents the most striking development in literary criticism in the past twenty years, but ends by disowning its more recent descendant, post-structuralism. Lodge correctly identifies structuralism with poetics, or the formal analysis of rules, conventions, and sign systems, but rather oddly defines post-structuralism in terms of an examination of 'cultural institutions, such as literature, as mediations of ideologies'.

Lodge comments: 'I am not at all sure that poststructuralist discourse is susceptible of being assimilated and domesticated in a critical vernacular'; that is, he is not sure what form of criticism it might involve. Those wishing to find out can turn to the present writer's *Untying the Text: A Post-Structuralist Reader*⁴⁷ which provides examples of the different kinds of post-structuralist criticism. An introduction describes the theoretical developments that led to the appearance of post-structuralism out of structuralism, and three preliminary essays explore more particular areas of speculation: Barthes' 'Theory of the Text', Foucault's *The Order of Discourse*, and Balibar and Macherey's 'On Literature as an Ideological Form'. The second section, entitled 'Structuralisms Wake', includes essays by Riffaterre on Wordsworth, Barthes' 'Textual Analysis of Poe's "Valdemar"' (an *S/Z* in miniature), and Barbara Johnson on *S/Z* itself. This is followed by 'Psychoanalysis/Literature', which consists of Jeffrey Mehlman's analysis of Freud's dream of Irma's injection, Maud Ellmann on Joyce's *Portrait*, and Ann Wordsworth on Harold Bloom and Tennyson. Finally, 'Rhetoric and Deconstruction' comprises Barbara Johnson's famous essay on the Derrida/Lacan debate over Poe's 'The Purloined Letter', Hillis Miller on *The Prelude*, Paul de Man on Nietzsche, and Richard A. Rand on Coleridge's 'Christabel'. Each article is introduced by the editor and followed by suggestions for further reading.

⁴⁶ *Working with Structuralism: Essays and Reviews on Nineteenth- and Twentieth-Century Literature*, by David Lodge. RKP. pp. xii + 207. £10.95.

⁴⁷ *Untying the Text: A Post-Structuralist Reader*, ed. by Robert Young. RKP. pp. x + 326. hb £12, pb £4.95.

Ira Konigsberg's *American Criticism in the Poststructuralist Age*⁴⁸ represents a more diverse collection in which the onus of post-structuralism is shifted from the criticism on to the age. As the proceedings of a symposium this is inevitably a gathering of essays rather than a focused introductory book, but it includes interesting work by a number of eminent writers in the field. Jonathan Culler offers a concise discussion of four issues in contemporary literary criticism: the task of criticism and the role of interpretation, the question of metalanguage, the problem of referentiality, and the status of theories of indeterminacy. Through a discussion of Crabbe's 'The Parting Hour' Hillis Miller suggests that 'the ethics of reading is subject to a categorical imperative which is linguistic rather than transcendent or a matter of subjective will'. Gayatri Chakravorty Spivak, on the other hand, advances a rather different argument in 'Finding Feminist Readings: Dante-Yeats', pointing out that even self-deconstructive texts do not 'necessarily escape the historical determinations of sexism'. René Girard, meanwhile, pursues his own distinctive form of anthropological criticism in a further analysis of the structure of mimetic desire, specifically here in Plautus, Shakespeare, and Molière. Murray Krieger, making 'An Apology for Poetics', attempts to mediate between New Criticism and certain elements of post-structuralism in an engaging and all too persuasive way; in a more nostalgic vein, Wesley Morris discusses Lacan and Faulkner in order to argue against the so-called and supposed 'free play' of deconstructive critics; Morris wishes to 'return poststructuralism to concrete human circumstances'. Stanley Fish's paper, 'How to Recognize a Poem When You See One', is now a part of *Is There a Text in This Class?*, discussed in Section 1(d). Gerald Graff, in the commonsensical mode of *Literature Against Itself* (1979), considers the vexed question of referentiality and maintains that literature does make assertions about the real world in so far as 'authors intend assertions and readers can scarcely help looking for them'. In the concluding essay, Barbara Herrnstein Smith attacks the dualism frequently in evidence in narrative theory; given the implicit Platonism of structuralism itself, its appearance is perhaps scarcely surprising. Overall this is an interesting and worth-while collection of essays, unfortunately rather hard to find in the U.K.

For those who are weary of the seemingly endless process of post-structuralism's questioning the status of structuralism, Joel Fineman's essay in *Allegory and Representation*⁴⁹ turns the tables the other way. Fineman defines linguistic and psychoanalytic structuralism as a form of allegory, partaking of the same search for wisdom that has always motivated Western philosophy. He then argues that 'post-structuralism . . . gains its prestige only insofar as it thus pro-longs itself as the critical metonymy of the structuralist metaphor'.

Finally a book that makes a convenient bridge to the next section: Sunday O. Anozie's *Structural Models and African Poetics*⁵⁰ is designed to intervene in a situation where, according to the author, it is not possible 'to speak of structuralism either as developed or as even developing in Africa'. Accordingly,

⁴⁸ *American Criticism in the Poststructuralist Age*, ed. by Ira Konigsberg. Michigan Studies in the Humanities. Mich. Slavic Pubs. UMich. pp. xxix + 186. £4.70.

⁴⁹ *Allegory and Representation: Selected Papers from the English Institute 1979-80*, ed. by Stephen J. Greenblatt. N.S. 5. JHU. pp. xiii + 193. £6.

⁵⁰ *Structural Models and African Poetics: Towards a Pragmatic Theory of Literature*, by Sunday O. Anozie. RKP. pp. xii + 338. £13.50.

Anozie begins by summarizing the work of Lévi-Strauss, Jakobson, Barthes, etc., and then develops a form of African poetics from this. The weakness of structuralist poetics' refusal of both historical and ideological analysis is never more apparent than in this particular application; more telling still is the absence of any consideration of the nature or role of colonial discourse, which is viewed simply as an 'adopted foreign language'. It is hard not to feel that the importation of such a barrage of structuralist theory does not in itself represent a form of cultural imperialism and ethnocentrism.

(c) *Poetics*

Todorov's *Poétique* (1973), a revised version of *Qu'est-ce que le structuralisme: La Poétique* (1968), is not in Geoffrey Strickland's bibliography. Its appearance there would have been tacit acknowledgement that the choice which Strickland poses between structuralism and criticism is really a false dilemma. Structuralism, with which poetics in its present form may be said to have begun, is not an alternative to interpretive criticism but complementary to it: whereas criticism asks what texts mean, poetics asks how they mean. *An Introduction to Poetics*⁵¹, as Todorov's book is retitled in translation, fulfils its promise admirably, giving a clear and, for its length, surprisingly comprehensive account of the field. The work falls into three sections: first, a definition of poetics and of its object, literary discourse; the second, longest, section, 'Analysis of the Literary Text', deals with the topics of semantics, registers of discourse (style), narrative discourse (mode, time, perspective, voice), as well as the 'syntactic aspect' of the text, that is the definition of textual units and the structure of their combinations. Todorov's expositions are quite brief, but are supplemented by an up-to-date bibliography which points usefully to further reading in each area. The book concludes with an account of poetics and literary history (the study of genre) and aesthetics (the role of the reader and the question of value). Peter Brooks' excellent introduction gives a perspicuous account of the definition, aims, and context of Todorov's work, and also broaches the question of the relation of poetics to semiotics and post-structuralism. Todorov has been reproved for avoiding the implications of recent critiques of structuralism, but Brooks argues that, particularly in its American form, post-structuralism has simply taken the form of a return to hermeneutics, without having 'absorbed the lessons of a structuralist poetics'. In a new Preface Todorov himself re-iterates the difference between interpretation and poetics, and carefully refuses structuralism's more scientific claims. Instead of promising science he offers a history of poetics from Aristotle to the present, the most surprising aspect of which is the marked lateness of the French interest in literary theory compared to the rest of Europe.

Todorov is also co-author of the *Encyclopedic Dictionary of the Sciences of Language*⁵² (1972), now published in the U.K. two years after its appearance in the U.S.A. This is an essential volume for anyone working in the field of modern literary theory. Based on the second French edition of 1973, the authors present virtually the whole range of the contemporary sciences of

⁵¹ *An Introduction to Poetics*, by Tzvetan Todorov, trans. by Richard Howard, intro. by Peter Brooks. Harvester. pp. xxxii + 83. £12.95.

⁵² *Encyclopedic Dictionary of the Sciences of Language*, by Oswald Ducrot and Tzvetan Todorov, trans. by Catherine Porter. Blackwell. pp. xv + 380. £16.50.

language with scrupulous fairness and admirable clarity. Several articles have been revised, the bibliographies have been brought up to date (to 1979 at least) and adapted for Anglo-American readers. The book is divided into four sections, each containing articles on individual topics that can be read separately or sequentially. The first sketches the development of linguistics from its origins in the eighteenth century to modern generative grammar; the second describes the scope of all the different fields such as geolinguistics or sociolinguistics, as well as rhetoric, stylistics, poetics, and the philosophy of language. The third section is devoted to the general methodological concepts of language study, such as the sign, syntagm, and paradigm, while the last gives details of more particular concepts such as phonemes, syntactic functions, discursive formations, and point of view. The volume also contains an interesting appendix by François Wahl entitled 'Towards a Critique of the Sign'. Wahl outlines the more recent developments that have put into question some of the fundamental presuppositions of linguistics and semiotics, particularly grammarology, Derrida's critique of the sign, and the Kristeva/Barthes theory of the text. Although the bibliography has been updated, this section would have benefited from considerable expansion to take account of work done since 1973. Finally, there is a superb index of the eight hundred or so terms defined in the course of the book: the 'jargon' of literary theory need baffle no longer.

Another important translation to appear this year is Group μ 's *A General Rhetoric*⁵³ (1970, second edn. 1976) which forms a natural companion to the *Encyclopedic Dictionary*. This volume is a product of the rediscovery of rhetoric in the early sixties by Barthes, Todorov, Genette, and others, defined here in extremely wide terms so as to include film, the media, and so forth. *A General Rhetoric* is not designed for a reader who has no acquaintance with modern linguistics, but for those who have, the careful and detailed exposition of the theory of rhetoric which it advances will prove rewarding. After an introduction which gives an outline of its intellectual context and theoretical basis, the book is divided into two sections: the first, 'Fundamentals of Rhetoric', defines its subject in Jakobsonian terms as the poetic function, classifies it on the basis of a norm-deviation relationship, and puts forward a general theory of figures, now provided with English examples. Section Two, 'Towards a General Rhetoric', moves away from linguistic analysis to deal with narrative discourse, treating such topics as 'Figures of Narrative Voice' and 'Figures of Narration'. As a final chapter the book now includes a 1977 article in which the Group discuss some of the objections to their theories raised by Ricoeur and Ruwet (unfortunately this predates Samuel Levin's critique in *The Semantics of Metaphor*, 1979). We now look forward to a translation of Group μ 's second volume, *Rhétorique de la poésie* (1977).

Although the formal discipline of linguistics and stylistics is outside the scope of the present essay, Donald Freeman's anthology, *Essays in Modern Stylistics*⁵⁴, deserves mention here. The majority of writers use the transformational-generative model of modern linguistics as the basis of their analyses; a number of them go beyond the more technical aspects of stylistics to suggest

⁵³ *A General Rhetoric*, by Group μ (J. Dubois, F. Edeline, J.-M. Klinkenberg, P. Minguet, F. Pire, H. Trignon), trans. by Paul B. Burrell and Edgar M. Slotkin. JHU. pp. xii + 254. £13.25.

⁵⁴ *Essays in Modern Stylistics*, ed. by Donald C. Freeman. Methuen. pp. viii + 416. hb £15, pb £6.95.

connections with other areas of literary theory. There is, for instance, Culler on literary competence, Fish's famous attack on the whole enterprise ('What is Stylistics?'), as well as Richard Ohmann's 'Speech, Literature, and the Space Between', and Mary Louise Pratt's 'Literary Cooperation and Implicature' (from her *Toward a Speech Act Theory of Literature*, 1977). The latter essays address wider social and ideological concerns: this questioning of the terms of the application of linguistics to the study of literature is the chief difference between this volume and the editor's earlier collection, *Linguistics and Literary Style* (1970).

NLH has produced an issue addressing the problem of the relation of convention to history and the social, at the same time exploring the ways in which convention may determine meaning and thus disallow current theories of indeterminacy. Hilary Putnam begins with an excellent and informative review of the contribution of analytical philosophy (Quine, Wittgenstein, Carnap) to our understanding of the notion of convention. This is then followed by essays which tend to stress either the question of indeterminacy or of history. Jonathan Culler opens for the first group with an exposition of the Searle/Derrida debate (in *Glyph* 1 and 2), showing how Austin's invocation of convention and context failed to determine meaning and intention. Culler concludes by advancing a view of meaning that entails its 'contextual, conventional determination' at the same time acknowledging 'the impossibility of ever saturating or limiting context so as to control or rigorously determine the "true" meaning'. John Reichert, asking 'Do Poets Ever Mean What They Say?', argues, within the context of recent work in reader-response criticism, for the role of convention in the construction of valid interpretation, a question already surveyed in some detail by Culler. From a different perspective, Stephen C. Yeazell gives an interesting analysis of the role of convention in the law, comparing it to its role in literary criticism, particularly in relation to problems in determining univocal meanings. The rest of the essays seek to modify the structuralist view of convention by re-introducing historical and social connections. Lawrence Manley argues that 'the concept of convention . . . is animated by the tensions and interplay between the "formal" and the "social" dimensions it encompasses'. To define a convention, moreover, entails both a view of history and judgements about value and 'the usefulness of particular modes of discourse'. Jean E. Kennard urges a change of conventions so as to take account of feminist thinking: feminist reading practices should become conventional for the 'interpretive community' as a whole. Further analysis of convention in art history, claims David Summers, would allow a greater understanding of the relation of stylistic to historical and social change. The issue concludes with a sensible discussion of the articles by Hayden White, who focuses also on the relation of convention to history, and on the problems involved in compounding formal and historical analysis.

(i) Narratology

The question of 'point of view' in fiction, examined by Genette in the last two chapters of *Narrative Discourse* (1980), is also the subject of Susan Lanser's *The Narrative Act*⁵⁵. Lanser criticizes Genette for attempting to

⁵⁵ *The Narrative Act: Point of View in Prose Fiction*, by Susan Sniader Lanser. Princeton. pp. x + 308. £15.60.

isolate the text artificially 'from its dynamic relationship to the reader and from its social context in general'. Instead, like Fredric Jameson, she wishes to unite the formal preoccupations of narratologists with the positing of connections between 'narrative voice and the material, social, and psychological context of the writing act, connections between ideology and technique'. She thus seeks to integrate within a theory of point of view such considerations as 'the gender of the narrator, the speaker's basis for authority, the narrator's "personality" and values, and the relationship between the writer's circumstances and beliefs and the narrative structure of the text'. In order to achieve these relations, Lanser turns to speech-act theory: its emphasis on specific context allows her to invoke historical conventions for narrative structure which operated in the text's socioliterary environment, and to analyse the connections between writer and audience, narrator and author, and texts and other texts. This is developed into a 'poetics' of point of view, which Lanser classifies in terms of 'three relationships that operate in the structuring of point of view in discourse: *status*, the relationship between narrator and speech act; *contact*, the relationship between narrator and audience; and *stance*, the narrator's relation to the discourse content or "message"'. This analysis of 'surface structure' is completed with an account of the forms of information communicated by narrators at 'deeper levels of discourse'; the integration of Fernando Ferrara's model for analysing fictional characters with speech-act theory provides a means of studying the personae of narrators and the implicit values of the author. The book concludes with two 'applications' of the theory to stories by Kate Chopin and Hemingway.

First published in Spanish in 1960, Félix Martínez-Bonati's *Fictive Discourse and the Structures of Literature*⁵⁶ has now been translated in a revised and expanded form. Working within the tradition of Husserl and Ingarden, the author describes the book as dealing with

the problem of the logical properties of fictional sentences, the theory of the functions of discourse and the semiotic analysis of communication, the ontological status of literary discourse and the possibility of a nonhistorical literary system of genres, and the analysis of the act of reading and of literary competence.

Somewhat obsessed with the question of priority with regard to structuralist and other critics, Martínez-Bonati dismisses notions such as intertextuality and deconstruction as a result of his belief that 'the literary experience is each time *final* and *closed*'. On the basis of this conviction, he elaborates a theory of the nature of literary discourse and 'the fundamental architecture of the literary work'. In spite of its more generalized claims, this is a book which is only likely to interest the specialist.

From a theoretical perspective at least, Marianna Torgovnick's *Closure in the Novel*⁵⁷ is a book that is hard to recommend, for it makes little attempt to examine the conceptual problems involved in its subject, and adds little in its analyses of particular novels. *StrR* contains two articles on narrative: Thomas L. Kent examines the ways in which events in a narrative come to form a

⁵⁶ *Fictive Discourse and the Structures of Literature: A Phenomenological Approach*, by Félix Martínez-Bonati, trans. by Phillip W. Silver. CornU. pp. 176. \$15.

⁵⁷ *Closure in the Novel*, by Marianna Torgovnick. Princeton. pp. 238. £9.60.

sequential chain, and how the structure of that chain affects the meaning of the text, while H. S. Frank-Collins develops Donald Maddox's use of Greimas for the analysis of Arthurian romance.

The subject of *PoT*'s third issue on narratology is that of 'Narrators and Voices in Fiction'. Frank Z. Stanzel is represented by an extract from his *Theorie des Erzählens* (1979) in which he focuses on 'mediacy' as the distinctive characteristic of narrative transmission. Three essays are concerned with the analysis of the different levels of discourse within narrative: developing the earlier contributions of Genette and Banfield, Mieke Bal advances the concept of 'narrative embedding'; Moshe Ron develops a theory of what he calls 'Free Indirect Discourse' in order to define the status of utterances within a mimetic literary text; and Ann Banfield herself proposes a linguistic definition of the language used for the representation of consciousness in narrative fiction. Two essays discuss the problem of reliability: Livia Polanyi asks 'What Stories Can Tell Us About Their Teller's World', and Tamar Yacobi suggests that when faced with referential difficulties, incongruities, or contradictions, the reader can deploy five principles of reconciliation and integration: the genetic, the generic, the existential, the functional, and the perspectival. Two essays extend the use of speech-act theory: David J. Amante outlines the conditions that ironic speech-acts must fulfil, and Marie-Laure Ryan elaborates a development of John Robert Ross's theory of performative analysis. Taking a more distant perspective, Hans Kellner's 'The Inflatable Trope as Narrative Theory: Structure or Allegory?' (*Diac*) questions 'the widespread inflation of tropological strategies' in current narrative theory.

The increasing interest in the topic of description is indicated by a special issue of *YFS* devoted to the subject. Although description is often considered to be simply a part of narratology, in many ways it is constitutively opposed to it; the editor begins by lamenting that the dominance of the Aristotelean notion of action leaves description as a secondary, marginal activity, kept in its place by being thought of as 'functional, or merely decorative'. The essays here, however, regard it with much greater attention, assessing its various qualities and effects, especially 'the strange kind of relationships it establishes with such concepts as space and time and action, perception and cognition, writing and meaning'. In the opening contribution, Philippe Hamon traces the history of the prescriptive writing on the subject from classical times to the nineteenth century; Michel Beaujour carries this to the present in a fascinating account of the fundamental ambivalence of description such that it tends to propel mimesis into fantasy. The essays that follow consider this 'descriptive passage': Meir Sternberg examines the asymmetry between the spatiality of description's object and the 'temporality of its presentation'; Joseph Halpern shows how the surrealist subversion of description always leads to nothing but further descriptive systems; and Michael Riffaterre argues that whereas description ostensibly seems to aim towards the presentation of an external reality, its actual function is to suggest 'significance'. Tom Conley, on the other hand, in a superb essay suggests that description allows neither representation nor interpretation: he shows how the graphic dimension in a poem by Ronsard provides a thickened textual surface that multiplies and paralyses both. A number of articles deal with the theme of spatial form: an excellent essay by Philippe Bonnefis isolates the perspectival analogy of description as a space in order to analyse characteristic effects in Zola; Alain Buisine demonstrates the

degree to which the scopic was emphasized in the nineteenth century; and Marc Eli Blanchard contends that 'all still life is a challenge to narrativity and constitutes a praise of the virtues of description'; this is followed by a short verbal example, 'Still Life/Style Leaf', by Georges Perec. Other essays include those by Edward S. Casey on the similarities and differences between literary and phenomenological descriptions, Kathryn Marie Talarico on the necessity for a rethinking of our conception of medieval descriptive techniques, Jeffrey Kittay on the interpretive procedures we use in order to identify description rather than narration, and Stephen Owen on the problems involved in the role of the perceiver. This is an absorbing and unusual issue of *YFS*, thoughtfully edited.

(d) *Semiotics*

The most important publication this year in the field of semiotics is undoubtedly Jonathan Culler's *The Pursuit of Signs*⁵⁸, a book which offers astute comments and judgements on the contemporary critical scene, as well as proposals for future work to be done. Whereas *Structuralist Poetics* (1975) had excluded psychoanalysis and deconstruction from the structuralist project, Culler now regards these as the most important areas of activity. On the other hand, he rejects the view that deconstruction has effectively subsumed semiotics: Culler stays defiantly in the business of the pursuit of signs, and turns the tables on post-structuralism by describing the works of Derrida as 'the most brilliant products' of semiotics. Culler's overall project is to maintain his attack on interpretation as the ultimate value and end of literary criticism. He charts the failure of Frye, Fish, and even psychoanalytic critics, to break with the notion that every 'critical approach must justify itself by its interpretive results'. Culler places great emphasis on the distinction, discussed above, between interpretation and poetics. Apart from poetics itself, other projects that are praised because they escape the snare of interpretation include Jameson's Marxism (though his latest book, discussed in section 2(g), suggests that even he has succumbed to its charms), Jauss' *Rezeptionsästhetik*, and the re-assertion of the historical perspective which Culler considers to be the common factor in the work of Hartman, Bloom, and de Man. In Derrida's work, as he points out, deconstruction is not primarily an interpretive activity, though he suggests that at times it has become so in the work of de Man and Miller. Indeed, he contends that the success of deconstruction, compared to other modes of continental criticism, is largely due to its appropriation as an interpretive mode. For Culler, as for E. D. Hirsch, 'there are other things to do, to think about, to write about'. The second chapter, 'The Pursuit of Signs', begins as a lucid and comprehensive history of the project and eventual discipline of semiotics, but its real interest is the defence against Derrida with which it concludes. Culler argues persuasively that semiotics necessarily leads to its own critique but not to a new activity altogether. Instead he finds a 'tense interplay between the opposed yet inseparable activities of semiotics and deconstruction', which has become 'a major source of energy in literary studies'. The next part of the book investigates a number of issues in recent literary criticism, concentrating in particular on the semiotics of the reading

⁵⁸ *The Pursuit of Signs: Semiotics, Literature, Deconstruction*, by Jonathan Culler. RKP. pp. xiv + 242. hb £7.95, pb £3.95.

process (Holland, Jauss, Todorov, Hayden White, Riffaterre) as well as on other major topics such as intertextuality, narratology, and metaphor. Culler's discussion of these issues is always perspicuous, generally taking the form of an exposition of the most significant contributions, a demonstration of the problems that they involve, and a suggestion of areas in which further work needs to be carried out. The final chapter, according to the form that has become almost obligatory since Wellek and Warren's *Theory of Literature*, discusses the study of literature in the graduate school. The importance of this book lies in the argument that it makes for the validity of semiotics as a continuing discipline. Culler is surely right to contend that 'deconstruction has not "refuted" structuralism and semiotics, as some "post-structuralists" would have it'; on the other hand, he does not really take on the details of Derrida's argument that semiology should be incorporated within grammatology, that *différance* marks a textual division rather than a benign interplay. We may, however, expect a more detailed engagement in Culler's forthcoming *On Deconstruction*.

E. Schaubert and E. Spolsky (*NLH*) attempt to extend Culler's notion of 'literary competence' (elaborated in *Structuralist Poetics*) so as to include the 'aesthetic and philosophical predispositions which influence the way [the reader's] interpretations are produced'. Given the diversity of interpretations of any text, they propose a model that allows for different levels of competence: linguistic, communicative, and literary. This gives rise to interesting discussions by Roger Fowler (whose own *Literature as Social Discourse*⁵⁹ is published this year) who argues for his own 'much richer and more complex linguistic model', and by John Fekete who urges the necessity of an historical perspective. A further defence of semiotics is made by Peter Steiner in the same issue: he begins by acknowledging the force of Derrida's critique, but points out that this is restricted to Saussure's and Husserl's theories of the sign. Steiner then advocates the theories of Karcevskij and other members of the Prague school, whose work, he claims, is not amenable to the same criticisms. Culler, he argues, has already ceded too much.

Umberto Eco's *The Role of the Reader*⁶⁰, first published in 1979, has now been re-issued in paperback by an English publisher. This book is essentially a collection of essays, the earliest of which date back to 1959, that all explore different aspects of semiotic analyses of texts. Eco believes that there is a constant theme of 'interpretive cooperation' throughout, and this leads him to claim that all the essays, whether they acknowledge it or not, are 'dominated by the problem of the role of the reader in interpreting texts'. Just to make sure, Eco has added an introductory chapter on 'The Role of the Reader' in which he produces a complex model of the procedures of reading in the best structuralist tradition. This schema is particularly useful in so far as it avoids the two extreme positions in which reading is seen as simply an effect of the text or the text is considered to be merely an effect of reading: instead, Eco provides a procedure that allows the role of both text and reader to be traced in their mutual impact upon one another. But if he makes an important intervention with regard to one particular crux of reader-response criticism, he gets

⁵⁹ *Literature as Social Discourse: The Practice of Linguistic Criticism*, by Roger Fowler. Batsford. pp. 215. £4.95.

⁶⁰ *The Role of the Reader: Explorations in the Semiotics of Texts*, by Umberto Eco. Hutchinson, pp. viii + 273. £5.50.

entangled with others, such as the vexed notion of the 'Model Reader', or the idea that texts are either 'open' or 'closed' (a notion that really goes back to Barthes' short-lived distinction between 'writerly' and 'readerly' texts). These cause problems in the other new essay in this collection, 'Lector in Fabula', which illustrates only too forcibly Culler's point of how easy it is for an analysis of the semiotics of reading to fall back into interpretive criticism.

Eco's work moves us on to semiotic analyses that extend beyond the confines of the literary. In this area *RPT* produces very specialized but always valuable translations of Russian semiotic theory as well as classic studies by the Russian Formalists. The current issue, 'Film Theory and General Semiotics', contains translations of Ivanov's 'Functions and Categories of Film Language', Lotman's 'On the Language of Animated Cartoons', and two essays by Zholkovsky: 'Generative Poetics in the Writings of Eisenstein' and 'Pushkin's Poetic World'. The next volume will also be devoted to film theory, this time to classic articles from the twenties by Eikhenbaum, Tynyanov, and Shklovsky.

Outside France Jean Baudrillard is probably best known for his polemical work *Oublier Foucault* (1977), but *For A Critique of the Political Economy of the Sign*⁶¹ (1973), translated this year, contains some of his most suggestive work, prevented from real influence because, as the translator remarks, it is 'literally a commotion of ideas, issuing from a period of intense critical activity in which nothing was resolved'. Effective synthesis and coherent formulation only really came with *L'Echange symbolique et la mort* (1976). Baudrillard's earlier cultural critiques (*Le Système des objets*, 1968, and *La Société de consommation*, 1970) were written in the spirit of the critical semiology of Lefebvre and the Barthes of *Mythologies*. In *For A Critique* Baudrillard makes his own contribution through an articulation of semiology with Marxism, specifically of the sign with the commodity. He charts the political economy of the sign according to a parallel between the binary concepts of exchange and use value and signifier and signified. Just as exchange is severed from use value in a capitalist society, so according to Baudrillard are signifier and signified, and it is this that leads to a fetishism of the commodity or the signifier in modern consumer society. Baudrillard criticizes Saussure's and Benveniste's accounts of an arbitrary sign separated from its referent. In his view the sign is an essentially motivated ideological artefact; the ability to manipulate the sign and its codes forms the basis for ideological control and hence political power. Baudrillard's discussions of the media and various cultural activities are of comparable interest, but his attempt in this book to produce a Marxist semiotics should be seen in the perspective of the break with Marxism that came the following year with *La Miroir de production* (translated in 1975, and also published by Telos Press).

'For me, Barthes' death will remain linked to that other experience concerning him: reading *La Chambre claire*': Todorov's moving and subtle memorial essay on Barthes can be found in *CritI*. For Todorov *La Chambre claire*⁶² (translated this year as *Camera Lucida*) initiates a new phase in Barthes' work.

⁶¹ *For A Critique of the Political Economy of the Sign*, by Jean Baudrillard, trans. by Charles Levin. Telos. pp. 214. £3.95.

⁶² *La Chambre claire: Note sur la photographie*, par Roland Barthes. Gallimard (1980). pp. 192. FF63. *Camera Lucida: Reflections on Photography*, trans. by Richard Howard. H&W. pp. 119. \$10.95.

Barthes had, of course, long abandoned any formal analysis of semiotics, but the traces of that work permeate this remarkable meditation on photography. As might be expected this is also an autobiographical book: the sections that describe his mother's death are, as Todorov says, 'not only the strongest Barthes has written but also, absolutely, overwhelming pages', pages that have even greater power now that they are full of the resonance of Barthes' own death: 'Thus the life of someone whose existence has somewhat preceded our own encloses in its particularity the very tension of History.'

(e) *Psychoanalysis*

Whereas Stuart Schneiderman's *Returning to Freud* (1980) stressed Lacanian practice, Colin MacCabe's collection *The Talking Cure*⁶³ represents a loosely focused discussion of Lacanian theory. The first group of essays is devoted to the role of language: the chief interest of Martin Thom's 'The Unconscious Structured as a Language' now lies in its new second part where he charts the differences between Lacan and Laplanche/Leclaire, positions which he had assumed were identical in the first published version of the paper. John Forrester's 'Philology and the Phallus' seems to reduplicate the sliding of meaning that is also its subject: an analytical comparison of Freud's interest in the contemporary science of philology with Lacan's in linguistics: in both cases, psychoanalysis is 'founded' on an adjacent science. Given the interest of the topic, Paul Henry's remarks on the corporeality of language are tantalizingly brief. The second section examines the philosophical status of psychoanalytic discourse: Moustapha Safouan traces the problems and implications of Freud's 'official' explanation of the relation between the reality and pleasure principles by focusing on the term *Vorstellung*. Lacan's invocation of philosophy is submitted to a rigorous philosophical analysis by Tony Cutler who investigates the logical status of psychoanalytical statements. He finds that Lacan implies 'a broadly deductive relationship between theory and case' whereas for Freud the relation between 'a general corpus of theory and the determinate case' is more ambiguous. Charles Larmore traces the 'historical embeddedness' of the notion of a constitutive subject, paying particular attention to the attempts to dislodge it by Heidegger and Lacan. The concept of the Imaginary, so often used loosely in literary and film criticism, is the subject of an excellent exposition by Jacqueline Rose; this essay forms a useful complement to Christian Metz's 'The Imaginary Signifier'. Rose's paper is the first of a third group which focuses on specific psychoanalytic concepts: in a second contribution Martin Thom elaborates the problem of the definition of psychosis through a study of Freud's paper on 'Negation'; the editor concludes with an introduction to current work in discourse analysis: although not directly concerned with psychoanalysis this essay points the way to an interrogation of the nature and status of its discourse.

If MacCabe's volume is heavily involved in the ideology of current French psychoanalytic theory, Meredith Anne Skura bravely stakes out her own position against both contemporary and traditional uses of psychoanalysis in literary criticism. In *The Literary Use of the Psychoanalytic Process*⁶⁴ she gives

⁶³ *The Talking Cure: Essays in Psychoanalysis and Language*, ed. by Colin MacCabe. Macmillan. pp. xiii + 230. £20.

⁶⁴ *The Literary Use of the Psychoanalytic Process*, by Meredith Anne Skura. Yale. pp. viii + 280. £18.95.

a clear exposition of the traps into which psychoanalytic critics have customarily fallen, and then deftly moves aside them herself. In this way this is an unusual book, for it is not often that one comes across a psychoanalytic critic who seems to have absorbed the lessons of the 'return to Freud' and yet refuses Lacanian theory. Skura's own interest in the interface of psychoanalysis and criticism is based on the fact that they are both hermeneutical activities: she therefore rightly emphasises 'psychoanalysis as a method rather than as a body of knowledge, as a way of interpreting rather than as a specific product or interpretation'. Her interest, in short, is not in psychoanalytic theory *per se* but in the practice of interpretation as it is manifest in the analytic situation. All the different kinds of psychoanalytic criticism, she argues, derive from different aspects of the psychoanalytic process. The models most commonly used in literary criticism (the case history, the fantasy, the dream, the rhetorical exchange between analyst and patient, and the entire psychoanalytic process) represent a chronological evolution in Freud's thought and trace a movement away from referential discourse. Skura takes each of them in turn, examining the uses that have been made of them in criticism, and suggesting further possibilities. After the excellent introduction these succeeding chapters are somewhat disappointing in their discussion of both literary and psychoanalytic texts. Although Skura is sympathetic to most current ideas about what psychoanalytic criticism ought to be like, her notion of criticism itself seems rather dull: it comes as no surprise to find her remarking that Derrida is our 'current literary plague'. This is a book which stems from the tradition of ego psychology, though an ego psychology chastened and subdued by the impact of French Freud. It avoids the traps of 'vulgar' psychoanalysis, it is sensible in many ways, but critically it is just a little flat.

The title of Robert N. Mollinger's book, *Psychoanalysis and Literature: An Introduction*⁶⁵, promises more than it delivers. Although the author describes his monograph as 'an examination of the relationship between psychoanalytic and literary criticism', it is clear that he has not interested himself in the profound changes that have occurred in ideas about both disciplines in recent years. The majority of the chapters consist of an 'application' of ego psychology as a method of 'understanding' literature, an inevitably reductive approach.

By contrast, the subtitle of Robert Con Davis's collection, *The Fictional Father: Lacanian Readings of the Text*⁶⁶, bodes ill, since the idea of a 'Lacanian reading' of a literary text implies a similar assumption to Mollinger's that psychoanalysis is a mastering body of theoretical knowledge that can 'explain' literature. The editor makes a general claim for the homology of psychic and textual economies, but his stress on the role of the father seems oddly literalistic. Nor is he convincing when he describes 'Lacanian interpretation' as a 'critical method'. However, the reader should not be put off; many of the contributors tactfully disclaim the concept implied by the title. In the best of these essays, which are all concerned with textual analyses of modern novels,

⁶⁵ *Psychoanalysis and Literature: An Introduction. An Examination of the Relationship Between Psychoanalysis and Literary Criticism*, by Robert N. Mollinger. N-H. pp. xiv + 178. \$17.95.

⁶⁶ *The Fictional Father: Lacanian Readings of the Text*, ed. by Robert Con Davis. UMass. pp. 206. \$15.

there is just that interplay of psychoanalysis and literature as ironizing discourses that play off each other that marks the best psychoanalytic criticism. As the essays are critical rather than theoretical they will not be given individual descriptions here, except to remark particularly Jean Michel Rabaté's brilliant paper on Joyce. A less benign view of the function of the father can be found in Leo Bersani's 'Representation and Its Discontents' (*Allegory and Representation*⁶⁹). Bersani reflects upon Freud's theory of sexuality in 'Instincts and Their Vicissitudes' (1915) and on Laplanche's reading of that text in *Life and Death in Psychoanalysis* by submitting them both to the 'speculative pressures' of *120 Days of Sodom*, *Salò*, 'L'Après midi d'un faune', and Freud's own essay on Leonardo. This produces a theory of the origin of sexuality as 'the masochistic excitement of fantasy', from which Bersani concludes that the immobilisation of the play of its representations by the Oedipal father inevitably causes a self-destructive and violent denouement. Thus he vindicates Freud's 'melancholy opposition' between sexuality and civilization. Finally, two short notices: Ned Lukacher's 'Schreber's Juridical Opera' (*StrR*) offers a further analysis of the celebrated Schreber case, and argues for the influence of the *Denkwürdigkeiten* on both the Derrida of *Spurs* and the Lacanian concept of the name of the father. For those who wish to experience the spell of the shaman almost directly, Catherine Clément's *Vies et légendes de Jacques Lacan*⁶⁷ is a biography that is unusually sympathetic to its subject.

(f) *Rhetoric and Deconstruction*

This year has seen the translation of two of the three books which Derrida published in 1972: *La Dissémination* and *Positions*. Indubitably one of Derrida's major works, it is particularly pleasing that *Dissemination*⁶⁸ should appear in such an excellent translation by Barbara Johnson. Her introduction articulates one of the finest expositions of Derrida to date, covering both his major intellectual interests (the critique of Western metaphysics, deconstruction, his reading of the supplement in Rousseau as 'a concise reflection on his own methodology', and the question of translation) as well as *Dissemination* itself, for which Johnson tactfully refuses to offer a résumé, but instead provides 'a kind of roadmap that will detail some of its prominent routes and detours'. The subject of *Dissemination* is really the same as that of Derrida's entire project: the examination of the question of representation and all that it involves in our culture, but 'dissemination', as the proliferation of irrecoverable meanings, is indeed hardly amenable to summary. Derrida begins, in fact, with a similar problem: he prefaces the book with an interrogation of the notion of the preface itself which is supposed both to summarise and introduce the book at the same time as being an integral part of it. The second essay is a long review of Plato's *Phaedrus* in which Derrida follows the doubled textual logic that supervenes upon Socrates' condemnation of writing, and then traces the resurgence of the suppressed term *pharmakon* in its antithetical meanings of *poison* and *remedy*. The third, 'The Double Session', a reading of Mallarmé against Plato on the subject of mimesis, constitutes, as Derrida has pointed

⁶⁷ *Vies et légendes de Jacques Lacan*, by Catherine Clément. Grasset, pp. 184. FF49.

⁶⁸ *Dissemination*, by Jacques Derrida, trans. by Barbara Johnson. UChic. pp. xxxiii + 366. \$25.

out, 'a deconstructive "critique" of the notion of "criticism"'. This exuberant and highly wrought essay utilises a dense configuration of spacing, allusion, and wordplay, as a way of investigating the nature of the literary itself. These effects of language which escape philosophical definitions and conceptualization are further enacted in the last chapter, 'Dissemination', a text interwoven with Philippe Sollers' *Nombres* so as to become 'but a tissue of quotations'. This essay represents a theoretical elaboration as well as a performance of the notion of dissemination: a conceptually ungovernable linguistic effect, a semantic dispersal and proliferation, operating, as the translator puts it, 'at the very limits of intelligibility'. With the exception of *Glas*, this is probably Derrida's most difficult book, but it is also a crucial one for an understanding of the logical consequences of his work particularly in the area of literary criticism. *Positions*⁶⁹ consists of three interviews given between 1967 and 1971. Derrida comes closest here to defining deconstruction as a system and a method, and this is doubtless the reason for the characteristically evasive title, and the initial warning that these interviews are 'determined and dated'. On the other hand, this very specificity means that the book is often particularly illuminating and helpful. The first interview, 'Implications', is the most general and accessible. In it Derrida discusses such questions as his attack on the notion of the unity of the book, the relations of his books to each other, the status of his own language ('I try to keep myself at the *limit* of philosophical discourse'), the use of the terms writing and *différance*, and the impossibility of ever surpassing metaphysics. The second interview with Julia Kristeva, 'Semiology and Grammatology', is, as one would expect, a good deal sharper. Kristeva is primarily concerned with the implications of Derrida's work for semiology: he takes pains to emphasize that he by no means dismisses the semiotic model, and stresses the way in which the radicality of Saussure's analysis of the sign has itself led to the critique of semiology. This is followed by a second exposition of the terms writing and *différance* and of their effects on our conceptions about language. The interview ends with an important discussion of the relation of semiology to grammatology: 'in every system of semiotic research . . . metaphysical presuppositions coexist with critical motifs . . . grammatology is less another science . . . than the vigilant practice of this textual division'. The last and longest interview, 'Positions', already translated in *Diac*, poses more difficult questions. Topics dealt with include double writing/double science, the 'general strategy of deconstruction', the relationship to Hegel, Heidegger, the question of history and of Marxism ('a theoretical elaboration which remains, *for me* at least, *still to come*'), the status of literary texts and the debt to psychoanalysis. Derrida ends with a useful statement of the project of deconstruction and its attack on representation: 'What is produced in the current trembling is a reevaluation of the relationship between the general text and what was believed to be, in the form of reality (history, politics, economics, sexuality etc.) the simple, referable exterior of language or writing.' These interviews could by no means be said to constitute an introduction to Derrida's work, but for those already familiar with it they are often fascinating and almost always clarifying. The proceedings of the 1980 colloque de Cerisy, devoted to Derrida's work, have been published under the

⁶⁹ *Positions*, by Jacques Derrida, trans. by Alan Bass. Athlone. pp. 114. £10.95.

title *Les fins de l'homme*⁷⁰, a massive seven-hundred-page volume with contributions by Philippe Lacoue-Labarthe, Jean-Luc Nancy, Barbara Johnson, Sarah Kofman, Rodolphe Gasché, Jean-François Lyotard, Louis Marin, and Luce Irigaray. There are also transcriptions of the seminars on Derrida's work organized around the topics of psychoanalysis, literature, translation, politics, art, philosophy, and pedagogy, the very range of which is an indication of its importance and of the number of practices which it affects. Derrida himself contributes a long and absorbing essay on apocalypse, an eminently suitable area of inquiry for a colloquium organized around the topic of the end(s) of man. The apocalyptic tone which Derrida pursues through Kant is disclosed as that of his own *La Carte postale*, to which this forms a supplement. Having analysed the paradoxical function of the preface in *Dissemination*, Derrida moves on to the title. His 'Title (to be specified)' (*Substance*) probes the function of the title 'in a more reflective than definitive manner, by way of exemplum, stories or samples of tales rather than by concepts', finally settling on Maurice Blanchot's *La Folie du jour* for an exploration of some of his current juridico-political interests. In the same issue Carol P. James gives serious consideration to two teasing texts, Duchamp's *Glass* and Derrida's *Glas*.

In the context of Derrida's work, it is worth mentioning here the publication in translation of the first volume of Heidegger's seminal *Nietzsche: The Will to Power as Art*⁷¹. The complete work will run to four volumes. As yet I have not been able to see *Boundary*'s special issue, 'Why Nietzsche Now?' *Diac* has produced an exceptional issue on Kant and Hegel entitled 'The Ghost of Theology'. The essays on Kant open with a translation of Derrida's 'Economimesis' (1975), an outstanding analysis of the implicit political and economic tropology that pressurizes Kant's analysis of the sublime and the beautiful in the *Critique of Judgment*. Derrida's essay is in turn developed by Richard Klein who takes economimesis to be the controlling principle of a Kantian helio-poetics, and by Cynthia Chase who studies the process of a 'translation' of Rousseau by Baudelaire. The issue continues with three essays on Hegel: an extract from Werner Hamacher's introduction to Hegel's 'Der Geist des Christentums': *Schriften 1796-1800* (1978), on the Last Supper; Timothy Bahti's 'The Indifferent Reader: The Performance of Hegel's Introduction to the *Phenomenology*', which examines the significance of the theatrical imagery in the argument of the Introduction; and a similarly scrupulous analysis of the 'sense-certainty' argument at the beginning of the *Phenomenology* by Andrzej Warminski. Still on the topic of the *Phenomenology*, Jean-François Lyotard analyses the discursive effects of the accidental relation 'said to characterise predication in positive knowledge' in the Preface, in 'Analysing Speculative Discourse as Language-Game' (*OLR*).

If *Criticism in the Wilderness* was Geoffrey Hartman's *Penseroso*, *Saving the Text*⁷² is undoubtedly his *Allegro*. The promise of the dissolution of the interface between literature and criticism held out in the earlier book is

⁷⁰ *Les fins de l'homme: A partir du travail de Jacques Derrida*. Colloque de Cerisy 23 juillet-2 août 1980. Galilée. pp. 698. FF111.80.

⁷¹ *Nietzsche: Volume One: The Will to Power as Art*, by Martin Heidegger, trans. by David Farrell Krell. RKP. pp. xvi + 263. £11.50.

⁷² *Saving the Text: Literature/Derrida/Philosophy*, by Geoffrey H. Hartman. JHU. pp. xxx + 184. £7.75.

developed in a work that is more of an exploration than a critical work on Derrida's *Glas* (1973). Hartman was drawn to *Glas* because of its status as a commentary (on Hegel, Genet) which nevertheless also attains the status of philosophy and literature (frequent comparison is made to *Finnegans Wake*). Derrida's text presents a challenge which Hartman could hardly refuse, and a wager that he of all critics could hardly lose. 'It is easy to slip from metaphor to metaphor in describing this book' which collects a number of previously published essays drawn together now in the cause of Hartman's counter call against deconstruction, wittily expressed in the book's dedication 'for the subject'. *Glas* forms the focus and the spring-board of the first three chapters: Hartman takes the reader across the book's facing columns of Hegel and Genet, poses the question 'Can we tolerate and live in this verbal revel?', and enacts an affirmative answer. To call *Glas* 'free play', Hartman comments, 'seems understated'; the hermeneutics of indeterminacy that he advocates finds its apex here in this 'joyful wandering of the written word'. But Hartman gives us other things besides: there is exposition, of the word play on *ça* for instance, or of how Derrida engages Marx in *Glas* (necessarily through intertexts in a book of such textual invasions and mediations), or a succinct statement of the general project of deconstruction:

Derrida deconstructs not only others but also himself: the activity, that is, of philosophizing in general. He shows how much metaphor residue remains and must remain, how much equivocation and palimpsest-residue. He does not advocate a more literary philosophy, but he doubts that philosophy can get beyond being a form of language.

Saving the Text, then, is a book about *Glas*: how to read it, the experience of reading it, why we should read it. But Hartman is not prepared to stop there, at Derrida's 'womanly speech'. Against Derrida, he asserts his notion of 'voice', already foreshadowed in the essay on Wordsworth in *Deconstruction and Criticism* (1979). The voice he champions is not a simple re-assertion of presence, a nostalgia for origins and closure. It is derived from deconstruction itself even though it is opposed to it. 'Presence', Hartman comments, 'is a ghostly *effet de réalité* produced by words' and this allows him to offer a new theory of representation. If deconstruction claims that what is normally seen as a cause (reality, presence) is in fact only an effect of language, then this enables him to assert that 'the reality of the effect is inseparable, in literature, from the reality of words that conduct voice-feeling'. Hartman's reversal of deconstruction's attack on representation is as subtle and suggestive as the rest of the book, which achieves its own place alongside *Glas* in the tropographical space of Literature and Philosophy. By contrast, Paul de Man, in 'Pascal's Allegory of Persuasion' (in *Allegory and Representation*⁴⁹), argues for a more negative view of representation. 'Allegory', comments de Man, 'is the purveyor of demanding truths, and thus its burden is to articulate an epistemological order of truth and deceit with a narrative or compositional order of persuasion.' Though in principle persuasion and proof ought not to be distinct from each other, the very occurrence of allegory indicates a complication. 'Why', asks de Man, 'is it that the furthest reaching truths about ourselves and the world have to be stated in such a lop sided, referentially indirect mode?' Allegory, in fact, illustrates the impossibility of the project of mimesis, of stating truths about reality, in so far as its representation by definition must stand for something

that cannot be represented. De Man then develops this view of allegory through a reading of Pascal's *Réflexions sur la géométrie en général; De l'esprit géométrique et de l'Art de persuader*, an exemplary text for his purposes since it explicitly posits a chiasmus between epistemology and persuasion. A sensible discussion by Rodolphe Gasché of Gerald Graff's objections to deconstructive criticism can be found in *MLN*. Gasché agrees with Graff that deconstruction's notion of the self-reflexive text marks the final completion of Romantic aesthetics, but suggests that this heritage 'also extends to even the most radically dissimilar attacks'. He then demonstrates how Graff's realist or historical approach to a text's relation to outside reality is in fact equally reflexive.

Glyph 8⁷³, the last of the present series and the last to be published by Johns Hopkins, presents a varying collection of literary analyses from an unusually wide-ranging variety of critical positions. *Glyph* began as an 'elaboration of non-representational practices of the text', and warned that such writing could 'only produce forms of reading and writing which drastically violate the traditional norms of scientific and scholarly discourse'. That *Glyph* 8's collection of articles should look so established, addressing an unchanged canon of literary texts and authors – Stanley Fish on 'Lycidas', Jonathan Goldberg on Marvell, Frances Ferguson on Burke, Eric J. Sundquist on Melville, Walter Benn Michaels on Eliot, Joseph Riddel on Williams – is a mark both of the profound changes that have occurred in American criticism since 1977 and of the authority that the transgressive project of *Glyph* rapidly came to have. At the same time, however, it suggests that little has changed: analysis of the canon still constitutes the main activity of criticism. Only the more overtly political essays, such as Jane P. Tompkins on *Uncle Tom's Cabin*, or Mark Conroy on *Nostromo*, continue to have disruptive force. These essays are all of a high quality, but many of them are also open to Gasché's charge that deconstruction has simply become a newer version of New Criticism. It is perhaps little wonder, then, that the founding editor, Samuel Weber, should have decided that it was time for *Glyph* to take stock. His exceptionally interesting closing essay, 'After Eight: Remarking *Glyph*', charts the history of the effects of the 'reception – and transformation – of deconstruction' on the work done in *Glyph*. The success of deconstruction as a mode of interpretation has, Weber argues, tended 'to exclude from consideration the highly conflictual processes by which the *field as such* was determined, and by which it continues to reproduce itself'. For the new *Glyph*, to be published by Minnesota, Weber takes as his point of departure 'the extension of deconstruction to include the institutional factors defining the fields in which it operates [which] will transform not only the notion of the institutions . . . but also that of deconstruction itself'. We look forward to the repoliticization of deconstruction in the remarked *Glyph*.

(g) *Historical and Materialist Criticism*

(i) *Literary history*

Fredric Jameson suggests that the contributions to *NLH*'s 'Interpretation and Literary History' issue present 'a representative sampling of the ways in

⁷³ *Glyph*, ed. by Walter Benn Michaels. Johns Hopkins Textual Studies 8. JHU, pp. 242. £4.75.

which literary critics today grapple with what seems to them the "problem" of history in general and literary history in particular'. Unfortunately, however, the essays collected here do not really cover two of the most interesting areas of current debate about the question of history: Marxism and deconstruction. Northrop Frye's opening paper, entitled simply 'Literary History', characterizes genuine literary history as being concerned with conventions and genres and their relations to social and historical pressures. He then provides an interesting history of language, structured according to Vico's taxonomies of its three phases: hieroglyphic, hieratic, and demotic. Michael Riffaterre's paper is rather less concerned with the question of literary history than the rest: he contends that if the object of literary interpretation is the literary phenomenon, then semiotics is the most appropriate tool for the interpreter 'since semiotics is the investigation of how a sign is produced'. Riffaterre then takes two texts from Rimbaud to test Todorov's assertion about the undecidability of modern poetry; with the help of the notion of the 'intertext' he proves, to his own satisfaction at least, that Todorov's assertion is a fallacy. Paul Hernadi suggests that literary genres do not arise from the structures of history; rather 'structures of historiography ultimately stem from the human imagination' because 'all narratives follow the generic patterns of myth and literature'. A more rigorous definition of the term 'novel' as a literary class is proposed by Mario J. Valdes, who wishes to combine the historical production of the genre with a poetics of its intrinsic characteristics. Jerome J. McGann presents an unusually lucid and powerful defence of historical criticism; as if to back him up, W. David Shaw's 'Mimesis as Invention: Four Interpretive Models in Victorian Poetry' demonstrates with particular force the significance of historical inquiry for our understanding of literature. Lastly, Evan Watkins re-introduces the question of value in the general context of a discussion of the political effects of recent criticism. Jameson's discussion paper gives an astute commentary on the political and historical positions of all the articles, leaving us with the injunction to forget about history as a separate phenomenon and to historicize instead.

The third volume of *Comparative Criticism*⁷⁴ is devoted to the topic of 'Rhetoric and History'. It opens with a retranslation of Barthes' 'The Discourse of History' (1967); as the translator Stephen Bann points out, this essay belongs to Barthes' most scientific and rigorously structuralist period, analysing the various forms of historical discourse in terms of a linguistic model. The real significance of the essay is to be found in the stress Barthes places on the crucial role of discourse for history: 'The fact can only have a linguistic existence, as a term in a discourse, and yet it is exactly as if this existence were merely the "copy", purely and simply, of another existence situated in the extra-structural domain of the "real".' Bann then follows this with a re-evaluation of the historiography of Leopold von Ranke. J. P. Stern contributes a rather disappointing essay on the subject of literature and ideology. Steering a middle course between the opposing claims that literature is free from ideology and that it is determined by it, he finds a solution in the flexibility of Saussure's distinction between *langue* and *parole*. The reader is, however, given no hint of the controversy surrounding this notion. Reviews of Hayden White's topological theory of history (in *Metahistory*, 1973, and *Tropics of*

⁷⁴ *Comparative Criticism: A Yearbook*, ed. by E. S. Shaffer. CUP. pp. xxii + 330. £20.

Discourse, 1978) and of Charles's *Rhétorique de la lecture* (1977) contrast rather oddly with Brian Vickers' bibliography of rhetoric studies, 1970–80: the fifth section, 'Modern (since 1700)', contains a mere eight items, and we look in vain for the contributions of de Man, Genette, Group μ , Kibedi-Varga, Ruwet, etc. The editor, on the other hand, provides an able discussion of the current re-interpretation of rhetoric. Her prefatory note sets up expectations that the volume itself does not always fulfil, but makes its own contribution in a penetrating analysis of Said's *Orientalism*.

(ii) *Marxism*

Bakhtin's *The Dialogic Imagination*⁷⁵, a translation of four essays from *Vosprosy literaturny i estetiki* [*Problems of Literature and Aesthetics*] (1975), constitutes a publication of major importance. Readers familiar with his studies of Rabelais and Dostoevsky will welcome this general account of Bakhtin's theory of the novel. Its basis is to be found in his view of language as the terrain of ideological struggle rather than as an abstract, formalized system such as Saussure's (cf. *Marxism and the Philosophy of Language*, 1972). For Bakhtin, rather as for Foucault, language consists of competing contradictory discourses that successfully strive for and resist totalization. The novel, in turn, is a 'metagenre', identified not only with its more usual manifestations, but as a transhistorical form with a protean ability to synthesize and subsume other genres and discourses. The novel ingests and devours: whereas most genres constitute themselves through exclusion, the novel alone incorporates and yet maintains its separate status. Although all the essays here are of great interest, it is undoubtedly the last that is the most important and which provides the greatest challenge to established forms of ideological analysis. Bakhtin advances a stylistic account of the novel that bridges formal and ideological criticism through the concept of 'heteroglossia'. Society, he argues, is 'heteroglot', that is, made up of competing, different, and dissonant discourses, each of which expresses a particular ideology: 'languages belonging to professions, to genres, languages peculiar to particular generations etc.'. Each of these conflicting discourses attempts to dominate the others and achieve a monologic state. The drive towards 'concrete verbal and ideological unification' develops in intrinsic connection with the processes of sociopolitical and cultural centralization. Simultaneously, however, society's other stratifications of language work against this and force a decentralization. Literary discourse is monologic, a single kind of language: the novel alone of all the genres resists its domination through the dialogism of heteroglossia. In his book on Rabelais Bakhtin shows how literary language and forms are mocked by folk-art, by parodic and travestying forms, represented in the novel. Ideally, then, the novel is an anti-authoritarian, democratic art form that reflects the multiplicity and conflict of the life which it portrays. It remains to be seen whether this very inclusiveness means that, ironically enough, it alone achieves totalization. Aside from this excellent translation, one should also mention Todorov's lucid exposition of Bakhtin's work in his *Mikhail Bakhtine: le principe dialogique*,

⁷⁵ *The Dialogic Imagination: Four Essays*, by M. M. Bakhtin, ed. by Michael Holquist, trans. by Caryl Emerson and Michael Holquist. Slavic Series 1. UTex. pp. xxxiv + 444. £20.60.

suivi de *Ecrits du Cercle de Bakhtine*⁷⁶. In *Allegory and Representation*⁴⁹ Michael Holquist argues that the strange publishing history of Bakhtin's work can be explained by his covert Christianity: 'Marxist terms are . . . most often present in Bakhtin's books . . . as a kind of *convenient* . . . but above all, *necessary* flag under which to advance his own views: if the Christian word were to take on Soviet Flesh it had to clothe itself in ideological disguise.'

If Bakhtin is remarkable for the extent to which he seems to have anticipated so many of the ideas and concerns of contemporary literary theory, he still presents a very different theory of the novel to that of the contemporary Marxist critic, Fredric Jameson. Jameson's *The Political Unconscious*⁷⁷ has had a much less favourable reception in the U.K. than the U.S.A., for reasons that are quite straightforward. The book is heavily Althusserian, and whereas Althusser is news in the U.S.A., he is not in England; indeed, he is at that worst stage when the initial enthusiasm has passed, several powerful attacks have been made, but it is too early for a re-evaluation. This is not to say that there is not much of interest in this book. Chapter Two, 'Magical Narratives', is an excellent critique of contemporary genre criticism, which Jameson characterizes as either 'semantic' or 'syntactic' (structural); he urges that genre should be considered dialectically instead so as to reveal its repressed historicity. In some sense this encapsulates the whole of Jameson's project: the historicization of structuralism, the opening out of formal analysis on to the 'third term' of content, 'the semantic raw materials of social life and language, the constraints of determinate social conditions, the conjunctures of social class'. In order to achieve this Jameson must necessarily turn structural analysis into a form of hermeneutics, and it is clear from his first chapter that the drive for interpretation so prevalent in the American academy has not passed him by. Marxist criticism must now persuade and succeed not so much by logical argument or moral injunction as by interpretive strength. Its superiority is, however, ultimately guaranteed because it is totalizing, not just another method: it is the 'untranscendable horizon' that subsumes all other forms of criticism, 'at once cancelling and preserving them'. Marxist criticism thus becomes indistinguishable from history itself which is totalizing in exactly the same way. Jameson's long introductory chapter, however, is rather more historically contingent. He presents a fine exposition of Althusserian theory, and of the work of Macherey, on which he grounds his own position, but seems curiously unaware of the critiques of Althusser that have appeared in the last few years.

Some of the recent debates in English Marxism about Althusser will be surveyed in YW next year. In the meantime, *Praxis* has also produced a heavily Althusserian issue, entitled 'On Art and Ideology'. In addition to reprinting the well-known essay by Balibar and Macherey 'On Literature as an Ideological Form' (first translated in *OLR*, 1977), the issue contains a number of useful essays of which the most outstanding is James Kavanagh's 'Ideology, Science, and Textual Criticism' which examines how criticism can develop a method of 'symptomatic reading'. There is a translation of Claude Bouché's 1977 article,

⁷⁶ *Mikhail Bakhtine: le principe dialogique*, suivi de *Ecrits du Cercle de Bakhtine*, by Tzvetan Todorov. Seuil. pp. 318. FF90.

⁷⁷ *The Political Unconscious: Narrative as a Socially Symbolic Act*, by Fredric Jameson. Methuen. pp. 305. £10.95.

'Materialist Literary Theory in France, 1965-77', two bibliographies that list Althusserian criticism in Literature and Film, and a general bibliography on ideology and cultural studies. Some important Marxist works are reviewed: Macherey's *A Theory of Literary Production* (1978), Althusser's *Elements of Self-Criticism* (1976), Coward and Ellis's *Language and Materialism* (1977), France Vernier's *L'Écriture et les textes* (1974), Balibar and Laporte's *Le Français national* (1974), Balibar's *Les Français fictifs* (1974), and Pêcheux's *Les Vérités de la police* (1975). As the dates indicate, this is essentially a catching-up issue on writings of the seventies. As such it is thorough, except that there is no essay that addresses the question of the subsequent criticisms of Althusser that followed all this work.

Jameson and the *Praxis* editors could have been forewarned by Terry Eagleton who spoke early in 1979 of 'what we now know to be [Althusser's] functionalist, structuralist, empiricist and idealist essay on Ideological State Apparatuses'. Eagleton's own *Criticism and Ideology* (1976) was as Althusserian as it was possible to be, but his new book, *Walter Benjamin, or Towards a Revolutionary Criticism*⁷⁸, indicates a revival of interest in the Frankfurt school. Eagleton's book is both an interpretation of the man who is increasingly considered to be one of the greatest Marxist critics as well as a contribution to contemporary critical theory, for Eagleton's Benjamin is a Benjamin seen in the light of Derrida. What is noticeable is that Eagleton is at all points aware of the institutional context of his intervention: instead, as he says, of a narrow attempt to systematize categories for a 'science of the text', he offers a consideration of wider political implications in the whole field of knowledge, including the 'problems of cultural production and the political uses of artefacts'. The first chapter examines Benjamin's classic *Origin of German Drama*, a return to the seventeenth century which Eagleton opposes to the comparable gesture of Leavis and Eliot: Benjamin's dialectical exploration of allegory marks a profound contrast to Eliot's nostalgia for a lost unity. The second chapter elaborates the relation of the commodity structure to the Benjaminian 'aura', the third consists of an acute analysis of his philosophy of history. The second half of the book is more specifically concerned with Eagleton's views about contemporary criticism: the first essay offers a brief survey of Marxist aesthetics, considering the problems that it has involved as well as those posed for it now, for instance by feminism. Two essays follow on discourse theory and textuality which develop analyses of the questions of power and the contextual mobility of the aesthetic for Marxist criticism. Eagleton ends with a virulent attack on deconstruction which is, however, inevitably mediated by the way in which deconstructive thinking permeates the entire book. The similarities between Benjamin and Derrida are arresting; in many ways it would be possible to see this work as a Marxist appropriation of deconstruction that has been worked through Benjamin's mask. To read Eagleton and Samuel Weber ('Remarking *Glyph*', cf. section 2(f) above) side by side is to see two critical positions that are not dissimilar, particularly in their interest in the constitution of the field in which critical practices are produced. Eagleton's real object of attack is not Derrida *per se* but a textual aestheticism often characterized as the American form of deconstruction

⁷⁸ *Walter Benjamin, or Towards a Revolutionary Criticism*, by Terry Eagleton. NLB. pp. 187. £8.

(though who exactly is being criticized remains curiously unspecified). This is an important and stimulating book, showing an energy and a direction for Marxist criticism that has been noticeably lacking since the demise of Althusserianism. Those wishing to know more of the Frankfurt school might well turn to David Held's *Introduction to Critical Theory*⁷⁹. This plays a useful complementary role to Martin Jay's classic intellectual history, *The Dialectical Imagination* (1973). Held begins with a brief history, and follows with an exposition of the positions of critical theory in relation to political economy, aesthetics, psychoanalysis, and the philosophy of history. Individual chapters on the thought of Horkheimer, Adorno, and Marcuse, precede a long section devoted to Habermas' social theory, epistemology, and methodology. The final section assesses the contributions and weaknesses of critical theory, and discusses some of the principal objections which have been raised against it. Like John B. Thompson in *Critical Hermeneutics*⁴², Held concentrates on social and philosophical theory rather than aesthetics, but he provides a sound introduction to the field.

Still within the area of the Frankfurt school, *NGC* has produced a special issue on Modernism, with an article by Habermas himself in which he attempts to re-affirm the 'project of modernity'. Anthony Giddens, Peter Bürger, and Andreas Huyssen then offer replies. Rainer Nägele articulates a critique of Habermas' model of communication through a rereading of the chapter on Freud in *Knowledge and Human Interests* (1968). Other contributions include an essay by Michael Ryan who explores the possibility of synthesizing critical theory with the work of the French post-structuralists, and two essays on Benjamin: Richard Wolin, on 'The Later Aesthetics', discusses *One-Way Street* (1928) and *Surrealism* (1929), and Bainard Cowan gives a straightforward explication of Benjamin's theory of allegory. Also worth noticing in this context are Irving Wohlfarth's essay 'History, Literature and the Text' which discusses Benjamin's historiography (*MLN*), and Harold Bloom's interrogation of the 'aura' in relation to the sublime and the middle 'crossing' in 'Auras: The Sublime Crossing and the Death of Love' (*OLR*).

Mary Evans' *Lucien Goldmann*⁸⁰ is the first full-length book about Goldmann and forms a convenient introduction to his work. She begins by giving a brief sketch of Goldmann's intellectual debts to Lukács and Piaget; a chapter on his methodology then leads to an exposition of the concept of genetic structuralism. There follows a description of Goldmann's argument for the 'tragic tradition' (Kant, Hegel, Marx), the theory of the sociology of the novel, and the later revisionist social theories of the 1960s. Evans stresses Goldmann's role as a sociologist to the extent that she offers no real critique of his sociology of literature; the final chapter, 'Assessment', was almost entirely blank in my copy but such pages as appeared suggested that it too continued to concentrate on social theory. In short this is a useful book, but by no means the definitive work. Meanwhile, William Q. Boelhower's new collection of Goldmann's *Essays on Method*⁸¹ have been assembled in the belief that, put

⁷⁹ *Introduction to Critical Theory: Horkheimer to Habermas*, by David Held. Hutchinson. pp. 511. £5.95.

⁸⁰ *Lucien Goldmann: An Introduction*, by Mary Evans. Harvester. pp. 165. £15.95.

⁸¹ *Essays on Method in the Sociology of Literature*, by Lucien Goldmann, trans. and ed. by William Q. Boelhower. Blackwell. pp. 158. hb £12.50, pb £4.95.

together, they demonstrate that Goldmann's categories make up a theoretically coherent model for a sociology of literature. The editor's introduction gives a formal account of the relation of the six categories (significant structure, transindividual subject, totality, world view, possible consciousness-objective possibility, homology) that are elaborated in the essays that follow.

ConL's 'Marxism and the Crisis of the Word', by contrast, is predicated on the belief that Piagetian structuralist models have been superseded in contemporary Marxism by an attention to 'the role language plays in the formation of ideology'. All the essays included here are more or less written from this perspective. In an interview with Larry Hartwick (the last he was to give) Herbert Marcuse discusses and defends some of the major themes of *The Aesthetic Dimension*, particularly the question of social determination, the transhistorical nature of the aesthetic, and the function of contemporary art. Mark Poster suggests that Marx did not adequately conceptualize 'the relationship between technology and culture, practice and consciousness, labour and symbolic interaction', and points to the common denominator of the importance given to the role of language in the rethinking of Marxism by Habermas and Baudrillard. The integration of language with critical social theory has, he suggests, in both cases 'opened new perspectives on the relation of technology and culture, offering resolutions to the deficiencies of classical Marxism'. Terry Eagleton's essay on 'Marxism and Deconstruction' is reprinted in his *Walter Benjamin*; a critique of his theory of a 'science of the text' in *Criticism and Ideology* is made by Ian Craib, who then tries to modify it according to the more recent developments of 'new realism'. The editors contribute a paper which examines the appeal and various appropriations of Vološinov's theory of language, particularly Tony Bennett's in *Marxism and Formalism* (1979). The vexed question of a Marxist theory of poetry is broached by Hugh H. Grady, who rejects the poetry-as-ideology approach of Caudwell in favour of that of the Frankfurt school. Two essays invoke the work of Antonio Gramsci: Evan Watkins arbitrates the 'ideological battle' between the immediacy of the poetic contact of literature and the technical barrage of modern criticism by invoking Gramsci's notion of historicizing criticism; more persuasively, perhaps, William Q. Boelhower proposes an account of Gramsci's sociology of literature, arguing that not enough attention has been paid to the primacy which he accords to language. The issue closes with a reprint of Timpanaro's 'Structuralism and Its Successors' from *On Materialism* (1975).

Although not specifically addressing questions of critical theory, the Essex Conference papers on 1642⁸² deserve mention here in so far as they invoke many theoretical issues of importance in Marxist criticism in the course of specific historical analyses. A wide range of essays include Francis Barker on Pepys, Sandra Findlay and Elaine Hobby on seventeenth-century women's autobiography, Peter Hulme on English colonial discourse (which develops into an interesting discussion of *The Tempest*), Ian Burchall on Pascal, Catherine Belsey on 'Tragedy, Justice and the Subject' in Shirley's *The Cardinal*, and a rather oddly titled essay by Terry Eagleton, 'Psychoanalysis, the Kabbala, and the Seventeenth Century', which is really about Benjamin.

⁸² 1642: *Literature and Power in the Seventeenth Century*, ed. by Francis Barker et al. UEssex. pp. 336. £4.85.

Chris Bullock and David Peck's *Guide to Marxist Literary Criticism*⁸³ is a useful bibliography, limited only by its restriction to books available in English on English and American literature. It is divided into the following categories: General Marxist Criticism; Individual Literary Genres; British, U.S., and Canadian Literatures; Individual Authors; Teaching English; Language/Linguistics/Literacy; Literature and Society; with an appendix on Cultural Studies. Lest anyone be led inopportunely into deviance, non-Marxist items are helpfully indicated by the letters NM.

I have been unable to see the issues of *Social Text* for this year.

Though their work could by no means be described as Marxist, this is probably the best place to mention the publication in *I&C* of an interview with Foucault which concentrates on the methodological issues raised by his work, and of a translation of Deleuze and Guattari's *Rhizome* (1976) which attacks the 'tree model' of scientific inquiry and advocates the rhizome instead. This essay was intended to form the introduction to the second volume of *Capitalism and Schizophrenia*, and duly appears in a revised form in *Mille plateaux*⁸⁴, the sequel to *Anti-Oedipus*. The translation is supplemented by a commentary on the relevance of Deleuze and Guattari's work by Colin Gordon and Paul Patton.

(iii) *Feminism*

In the course of its wide-ranging survey of the field, *New French Feminisms*⁸⁵ includes key extracts from current French feminist theory. After a general contextual preface, the book opens with Simone de Beauvoir's introduction to *The Second Sex*, which, as the editors note, 'occupies a central position in the history of the discourse on women and fiction'. The second section, entitled 'Demystifications', is designed to provide critical analyses of 'certain official male models and categories such as phallogentrism, logocentrism, misogyny, pornography, and heroism'. Benoîte Groult, in an extract from *Ainsi soit-elle* (1975), focuses on the significance of the pornographic element in many of the writers, such as Sade, La Fontaine, Masoch, Bataille, etc., who are a part of the avant-garde canon; an excerpt from Hélène Cixous' *La Jeune née* (1975) shows her scrutinizing the attitudes towards woman in two male disciplines – specifically, the figure of woman in philosophy, and femininity in psychoanalysis. Two pieces by Luce Irigaray are both taken from the influential *Ce Sexe qui n'en est pas un* (1977): she contrasts the auto-erotic nature of woman, who evades definition, even enumeration, with the place that she occupies within the dominant phallic economy. A section of 'Warnings' cautions that a rejection of all male discourse *tout court* can lead to a position of marginality for feminism. In this context, Catherine Clément examines the relation of feminism to Marxism, while Julia Kristeva argues against an essentialist definition of woman because the term itself is a social not a natural construct. 'Creations' deals with the topic of *l'écriture féminine*, although its manifesto, Cixous' influential 'Laugh of the Medusa', is rather oddly banished

⁸³ *Guide to Marxist Literary Criticism*, by Chris Bullock and David Peck. Harvester. pp. xiv + 176. £18.95.

⁸⁴ *Mille plateaux: Capitalisme et schizophrénie*, by Gilles Deleuze and Felix Guattari. Minuit (1980). pp. 648. FF98.

⁸⁵ *New French Feminisms: An Anthology*, ed. by Elaine Marks and Isabelle de Courtrivon. Harvester. pp. xvi + 282. £5.95.

to the section on 'Utopias'. Three essays here are represented in long enough extracts to be of interest: Xavière Gauthier contends that Freudianism and Marxism constitute 'the only possible bases for a materialist analysis of libidinal and political economies'; Julia Kristeva, in an interview entitled 'Oscillation du "pouvoir" au "refus"', emphasizes 'the moment of rupture and negativity which conditions and underlies the novelty of any feminine "praxis"'; and Marguerite Duras suggests that *l'écriture féminine* 'is really translated from the unknown, like a new way of communicating, rather than an already formed language'. The collection concludes with sections on 'Manifestoes-Actions' (on concrete issues such as abortion, contraception, etc.) and 'Utopias', or 'visions of new worlds to which feminist thought and action are dedicated' (this, in addition to the key essay by Cixous already mentioned, contains very brief extracts from Parturier, d'Eaubonne, Leclerc, Duras, Maciocchi, Kristeva, and Wittig). A short bibliography completes this important and well-presented volume which alas so often tantalizes by the brevity of the passages which it extracts.

FS contains three essays which take a more critical view of French feminism and *l'écriture féminine* in particular: Ann Rosalind Jones explores the different forms of resistance to 'phallogocentric Western culture' offered by Kristeva, Irigaray, Cixous, and Wittig, and cautions against replacing phallogocentrism with a new 'concentrism'. Hélène Vivienne Wenzel's essay on the work of Monique Wittig has two basic aims: to consider Wittig's objections to Cixous' 'essentialism' or 'biological determinism', and to 'appreciate the lesbian feminist ideology of Wittig's works as a radical discourse distinct from and a challenge to the hegemony of *l'écriture féminine*'. The link between feminine sexuality and women's discourse is also the focus for Carolyn Burke, who asks whether Irigaray's 'representations of a *parler femme*, in analogy with female sexuality, avoid the centralising idealism with which she taxes Western conceptual systems'.

There have been a number of special issues of journals this year dealing with the whole question of sexuality and feminism. *m/f*, whose primary concern has been with the analysis of sexual politics, particularly the context of the production of the categories of masculinity and femininity, has brought out a double issue on sexuality which addresses the problem of the relation between the psychic and the social. In addition to several essays on subjects such as sexuality and the law, there are a number of more theoretical articles of great interest: Moustapha Safouan's 'Is the Oedipus Complex Universal?' represents a translation of a further chapter from his *Etudes sur l'Oedipe* (1974; chapter 6 was translated in last year's *Returning to Freud*). A useful introduction to Kristeva by Claire Pajaczkowska centres on the problem of 'essentialism'; it is followed by an abridged version of the 'Psychanalyse et Politique' group's 1974 interview with Kristeva (from *Polylogue*, 1977, also included in *New French Feminisms*⁸⁵). And in a long review article, Athar Hussain discusses Foucault's *History of Sexuality* (1976, trans. 1979, reprinted in Penguin this year), providing the best analysis to date of Foucault's attempt 'to institute a new perspective for analysing the relations of power'. A further contribution to the growing literature on Freud's *Dora* can be found in *FR*: Toril Moi's 'Representation of Patriarchy: Sexuality and Epistemology in Freud's *Dora*' charts the unanalysed elements in Freud's account, particularly the counter-transference. In doing so Moi uncovers 'the relations between sexual politics

and psychoanalytic theory in *Dora*, and therefore also in Freud's work in general'.

YFS's 'Feminist Readings: French Texts/American Contexts' contains an important body of work much of which is concerned with feminist literary theory. Though diverse in methodology, these essays share certain qualities: as the editors point out, 'they cause us to reread literary history, to challenge preconceived notions of sexual difference, to examine the link between gender and writing, to confront the political implications of critical discourse. As such, they are "feminist readings".' The first section, 'Literary and Sexual Difference: Practical Criticism/Practical Critique', concentrates on specific textual analyses as its title implies. Mention should be made, however, of an outstanding essay by Shoshana Felman, entitled 'Rereading Femininity'. Taking Freud's question 'What is femininity – for men?' as her cue, she asks what this question means for women, and provides the answer through a reading of a Balzac text which 'dramatizes the "riddle of femininity" as the double question of the reading of sexual difference and of the intervention of sexual difference in the very act of reading'. Section Two, 'Rethinking Literary History', consists of essays by Domna Stanton and Ann Rosalind Jones that address the question of the marginality of women in the literary tradition by examining specific cases of neglect; the third section considers questions of politics and theory, and includes an essay by Gayatri Chakravorty Spivak, 'French Feminism in an International Frame', in which she examines, from her own position as a woman from the third world, the possible political problems and consequences arising from the academic use of the new French feminists (Kristeva, Cixous, Irigaray, etc.). Naomi Schor articulates a new theoretical foundation for a psychoanalytic feminist literary theory through a 'respectful but, literally, perverse reading of one of Freud's minor essays on femininity', and Alice Jardine elaborates the potential of Kristeva's work as the most 'promising stance for feminist inquiry within contemporary explorations of the unsignifiable' (i.e. the feminine). Josette Feral also develops Kristeva's theory of woman as an 'eternal dissident' and a 'perpetual displacement' in an essay in *Substance*'s 'Versions/Feminisms: A Stance of One's Own'. Other articles in this issue include Cathy Schwichtenberg's 'Erotica: The Semey Side of Semiotics', which pursues a semiotics of sexuality through a reading of Anais Nin, and an illuminating essay on the difficult work of Hélène Cixous by Brian Durren.

III

English Language

RICHARD M. HOGG

Contrary to the practice of recent years on this occasion the present chapter has not been divided into two sections, one largely on historical topics, the other largely on descriptive studies of present-day English and general linguistics. Furthermore, only one contributor has been involved in writing this chapter, and because he has, for the first time, been faced with the massive amount of material written each year on the present-day language, even if, often, that material is only distantly relevant to the study of English, he has felt obliged to be rather restrictive in his coverage. As far as historical items are concerned, the coverage is roughly similar to other years, but for present-day English only the more substantial books and articles are mentioned, and in the field of general linguistics I have only mentioned those works which everyone concerned with language studies might feel obliged to read. It should especially be noted that I have excluded general bibliographical material, for which the reader is referred to YW 61.41-2, and topics such as psycholinguistics, which are rather tangential to the central concerns of this chapter.

In what follows the material is divided under the following heads: 1. introductory, including historical bibliographical material; 2. general; 3. history of linguistics; 4. dialectology; 5. phonology/morphology/orthography; 6. syntax; 7. vocabulary and semantics; 8. onomastics; 9. stylistics. Within each head general material is discussed first, followed by more specific material in chronological order, with general linguistics material being placed last.

1. Introductory

The rather different character of this year's contribution makes it difficult to compare the 1981 material with that of 1980, but as far as the historical material is concerned, it can scarcely be claimed that 1981 has been a vintage year. Looking over the whole field it would be difficult to point to any single book (as opposed to collections of articles) which is substantially going to affect our ways of thinking about certain topics, and the most important contributions have been short articles which fiercely illuminate a small area of study. Because of one important *Festschrift*, that for Angus McIntosh, see section 2 below, ME studies stand out more prominently than usual, but otherwise this seems to have been a year for taking stock rather than moving forward. On the other hand, in the field of general linguistics, theoretical syntax has taken on a new lease of life after the rather sterile debates of the 1970s between interpretive and generative semanticists, and this is well reflected in an important and impressive series of books. Nor do I feel exces-

sively chauvinist in pointing out that much of this work has been carried out by British linguists.

I have not this year come across any substantial bibliographical contributions, and therefore we may move directly to the annual research-in-progress lists in *NM* (Vol. 82) in order to obtain a general indication of the amount of work being done in the fields of Old and Middle English. In 'Old English Research in Progress: 1980-1' Carl T. Berkhout lists ten items under *Language*, nine under *Poetic Style and Technique*, four under *Runes*, and five under *Word Studies*. In 'Middle English Research in Progress: 1980-1', Patrick J. Horner, Loren C. Gruber, and Britton J. Harwood report eleven items under *Language Studies*. Thomas A. Kirkby, however, has nothing of relevance to report in 'Chaucer Research in Progress: 1980-1'. Although slightly different from those for 1980, these figures essentially reflect a fairly stable situation, for which we should, perhaps, be thankful. Carl T. Berkhout also compiles the annual bibliography of materials published on Old English language in *ASE* 10 ('Bibliography for 1980, 82: Old English Language'), where he includes just under ninety entries. Last year I suggested that the decline from 120 entries in 1979 to just under a hundred in 1980 was probably not significant. Now, however, I am starting to worry about whether we are beginning to see the start of a significant decrease. The bibliography of onomastic studies published annually by *Nomina* is referred to under section 8 below.

2. General

Allegedly written for social scientists, Jean Aitchison's *Language Change: Progress or Decay?*¹ is in fact immediately accessible and of interest to anyone who wishes to learn about language change. In this little book the author has successfully provided a remarkably comprehensive and up-to-date account of historical linguistics, placing it firmly in the context of the general, indeed highly fashionable, worries about the supposed decline of the standard of English. She shows very well how such worries arise and how, if at all, they are related to linguistic concerns. Given the intended audience, there is a fair amount of material on sociolinguistic accounts of language change, which is most welcome given that it is in this area that the most interesting linguistic work is at present being done. This book, eminently sensible and readable, can eagerly be pressed into the hands of anyone remotely interested in language.

The main claim to attention of Georges Bourcier's *An Introduction to the History of the English Language*², which was originally published in France in 1978 and which has been translated, adapted, and updated by Cecily Clark, must be the detailed account of the phonological history of English, which is interrupted from time to time for unsatisfactorily brief summaries of other topics in the history of the language. Even the phonology is presented in a rather off-putting manner which will soon bore and confuse all but the keenest and brightest of students. This more than outweighs the fact that here this aspect of language history is treated at a more serious level than is attained by

¹ *Language Change: Progress or Decay?*, by Jean Aitchison. Fontana. pp. 266. £2.95.

² *An Introduction to the History of the English Language*, by Georges Bourcier, trans. and adapted by Cecily Clark. Thornes. pp. 232. hb £12.50, pb £7.25.

the vast majority of rival works. Furthermore, the book has a fair number of irritating minor features, for example, the use of non-I.P.A. symbols, and at all times it can be used only with caution. Some people may feel that it supplements a work such as Barbara Strang's *History of English*, but no one will think of it as a replacement. An article on historical matters generally which should be mentioned is 'Drift, Slope and Slant' by Yakov Malkiel (*Lg*) which carefully restores the semantics of 'drift' to a more meaningful status, as, Malkiel would claim, was probably Sapir's intention all along, even if he nodded Homerically from time to time.

One of the most important historians of English since the war is undoubtedly Angus McIntosh, and to commemorate his retirement from the Chair of English Language at Edinburgh, which he occupied for over thirty years, his colleagues Michael Benskin and Michael L. Samuels have edited a *Festschrift* entitled *So many people, longages and tonges*³. The papers in this volume are exclusively on Middle English and Scots, thus directly reflecting McIntosh's main interest, but in recognition of his remarkable breadth of interests a further dedicatory volume is expected next year. The range and quality of the papers in this splendidly fitting tribute are immensely impressive; of necessity the consequence of this is that there is simply not enough space here to consider in detail all the papers but it would be invidious to select only a few for note. On this occasion a list of contributors must suffice: A. J. Aitken, Michael Benskin, Anne Hudson, George Leslie, Gillis Kristensson, Margaret Laing, Michael Samuels, Arthur O. Sandved, Karl Inge Sandved, G. V. Smithers, H. H. Speitel, Bertil Sundby, M. F. Wakelin, Richard Beadle, J. A. W. Bennett, A. I. Doyle, E. Talbot Donaldson, M. Görlach, Henry Hargreaves, Robert E. Lewis, C. A. Martin, A. T. E. Matonis, Hans H. Meier, Tauno F. Mustanoja, W. F. H. Nicolaisen, and Hermann Pálsson. Anyone at all acquainted with Middle English studies will realize that no more needs to be said on my part.

Studies in English Language and Early Literature in Honour of Paul Christophersen, edited by P. M. Tilling⁴, is another *Festschrift* of major interest to the historians of the language, albeit on a rather more modest scale. This collection also includes papers on applied linguistics and other topics outside the range of this chapter, but papers of relevance here are those by Derolez, Page, Sandved, Sundby and Tilling, and these are discussed under the appropriate heads below.

If we now turn to descriptive studies of the present-day language, there is no doubt that the most impressive work is *Language in the U.S.A.*, edited by Charles A. Ferguson and Shirley Brice Heath⁵. This massive work is intended as a reference tool not merely for students of English language, but, rather, for anyone, lay or academic, interested in the wide varieties of languages (and the wide variety of English) used in the U.S.A. As such, it is deliberately written

³ *So many people, longages and tonges: philological essays in Scots and mediaeval English presented to Angus McIntosh*, ed. by Michael Benskin and M. L. Samuels. B&S. pp. xli + 430. £6.95.

⁴ *Studies in English Language and Early Literature in Honour of Paul Christophersen*, ed. by P. M. Tilling. Occas. Papers in Linguistics and Lang. Teaching 8. NUU. pp. viii + 177. £2.50.

⁵ *Language in the U.S.A.*, ed. by Charles A. Ferguson and Shirley Brice Heath. CUP. pp. xxxviii + 592. £30.

with the layman (or, should I say, the layperson) in mind, and in this it succeeds very well. Those who think that they already know well enough about the subject-matter of this book might begin by looking at the chapter 'Profile of a State: Montana' by Anthony F. Bertramo. If Montana has such variety, the mind must boggle at the possibilities for the forty-nine other states. This book is not only essential for universities; all concerned with language in America should read it – especially in these days when ignorance about language seems almost to be a necessary qualification for those promoting an authoritarian control of what is, after all, the equal property of all. The first reader, perhaps, might be John Simon, whose *Paradigms Lost*⁶ is a collection of reprinted articles purporting to demonstrate the decline of linguistic standards. As a piece of silliness and ignorance, this book will be hard to beat, but linguists should read it, for they should be prepared to defend our language against such attacks.

Of the new introductory works on general linguistics, I suspect that John Lyons' *Language and Linguistics: an Introduction*⁷ will be the most widely read. The aim of this book is to give an elementary introduction to students who will, by and large, study linguistics only peripherally in their undergraduate courses. There can be no doubt that Lyons provides an extremely wide coverage, but even in those areas where he is a specialist it seems to me that the butter has been spread too thinly. This is probably a consequence of the way many courses are constructed these days, and it is far from obvious how a better book could be written in such a context.

Naomi S. Baron's *Speech, Writing and Sign*⁸ is a somewhat unusual introduction to language studies, as it is primarily focused on the functions of language, whether social, cultural, or communicative, and it deals centrally with such areas as sign languages and types of written language. As an antidote to excessively formal studies the book is welcome, although one feels that some formalism would need to be supplied from other works. A serious disadvantage is that the book is strongly directed towards American students and it seems unlikely that it travels well. Another American work, but a rather better traveller, has been published in a third edition, namely *Aspects of Language* by Dwight L. Bolinger and Donald L. Sears⁹. The writers have in this new edition cut the length of the work by almost half, in a praiseworthy attempt to make what has always been a valuable work one that is more manageable for introductory students. No doubt some readers will complain about what has been omitted, but I would merely wish to salute the writers for their courage.

As the subtitle of Rudolf P. Botha's *The Conduct of Linguistic Inquiry: a Systematic Introduction to Generative Grammar*¹⁰ perhaps indicates, this book is an investigation of the methodological principles of Chomskian linguistics, a field in which Botha is one of the few practitioners. Botha claims that this book

⁶ *Paradigms Lost: Reflections on Literacy and Its Decline*, by John Simon. C&W. pp. xviii + 222. £9.95.

⁷ *Language and Linguistics: an Introduction*, by John Lyons. CUP. pp. xi + 365. hb £15, pb £4.50.

⁸ *Speech, Writing and Sign*, by Naomi S. Baron. IndU. pp. xiv + 303. \$22.50.

⁹ *Aspects of Language*, by Dwight L. Bolinger and Donald L. Sears. Third edn. HBJ. pp. 352. \$9.95.

¹⁰ *The Conduct of Linguistic Inquiry: a Systematic Introduction to Generative Grammar*, by Rudolf P. Botha. Mouton. pp. xxii + 462.

is a textbook, but in fact I doubt whether many students will find this topic one to which they are drawn. Perhaps this is unfortunate, for the work does fulfil a useful function, namely a codification of Chomskian methodology from a not uncritical point of view. Considerably more critical, however, is Roy Harris in his new book *The Language Myth*¹¹. This work is an attack on the way linguistics has developed as a self-styled 'science', stemming from what Harris sees as the pernicious doctrines of Saussure and exemplified in what he calls 'establishment linguistics'. Harris advocates a more pragmatic view of language study based firmly in the contexts in which language is used. One can sympathize with his aim, but too often he seems to achieve that aim by an overly uncharitable view of the evidence. And, I have to admit, he seems to fail to see the irony in the Professor of General Linguistics at the University of Oxford attacking establishment linguistics.

Finally, here are two collections of papers to be noted. In 1980 a joint symposium was organized by the Royal Society and the British Academy, and the proceedings of that symposium have now been published under the editorship of H. C. Longuet-Higgins, John Lyons, and D. E. Broadbent as *The Psychological Mechanisms of Language*¹². There are in these proceedings papers on both theoretical linguistics and psycholinguistics, but to the general linguist perhaps the papers by Noam Chomsky, Janet Dean Fodor, Gerald Gazdar, and Neil Smith will be of most interest. Especially fascinating is the report of a rather bad-tempered argument between Chomsky and Gazdar which, from the purely linguistic point of view, Gazdar wins surprisingly easily. The other collection is *Crossing the Boundaries in Linguistics*, edited by Wolfgang Klein and Willem Levelt¹³, which is a *Festschrift* for the prominent East German linguist Manfred Bierwisch's work, but undeniably it will be of more interest to the general linguist than to the student of English.

3. History of Linguistics

Despite the publisher's attempts to hide the fact, *Towards a History of Phonetics*, edited by R. E. Asher and Eugenie J. A. Henderson¹⁴ is actually a *Festschrift* for David Abercrombie on the occasion of his retirement from the Chair of Phonetics at Edinburgh University. Whilst we might sympathize with that University on the loss of two of its most distinguished Professors virtually simultaneously, as readers we must be grateful for the consequences, namely the presence of two such distinguished *Festschriften* as those for Abercrombie and McIntosh in the list for one year. The title of this *Festschrift* is, however, by no means inappropriate, for the articles are built round a single theme, all being studies of the development of phonetic theory and practice. As with the presentation volume for Abercrombie's friend and colleague, the contents of this book cannot be described at length in the space available, and I merely

¹¹ *The Language Myth*, by Roy Harris. Duckworth. pp. ix + 212. £18.

¹² *The Psychological Mechanisms of Language*, ed. by H. C. Longuet-Higgins, John Lyons, and D. E. Broadbent. RS and BA. pp. viii + 209. £23.50.

¹³ *Crossing the Boundaries in Linguistics: Studies Presented to Manfred Bierwisch*, ed. by Wolfgang Klein and Willem Levelt. Reidel. pp. x + 292.

¹⁴ *Towards a History of Phonetics*, ed. by R. E. Asher and Eugenie Henderson. EdinU. pp. xi + 317. £20.

give a list of contributors, which speaks for itself: Kenneth H. Albrow, J. C. Catford, Nieng-chuang T. Chang, Gillian Brown, W. S. Allen, Victoria A. Fromkin, Peter W. Ladefoged, Michael A. K. Halliday, William J. Hardcastle, John Kelly, J. Alan Kemp, Klaus Kohler, John Laver, M. K. C. MacMahon, Joan Maw, Kenneth L. Pike, R. Thelwall, Magdalena Sumera, and Elizabeth Uldall. Most unusually, there is also a revised version of a paper by Abercrombie himself, namely 'Extending the Roman Alphabet: Some Orthographic Experiments of the Past Four Centuries', which was originally published in 1963 in *The Monotype Reader*.

There are two book-length works this year which concern important nineteenth-century linguists. Firstly, *J. N. Madvig* by Poul Johns. Jensen¹⁵ is a full (almost exhaustively so) account of the famous Danish classical philologist and his contribution to such studies in the Danish context. Secondly, J. Alan Kemp continues his impressive list of contributions to linguistic historiography by editing *Richard Lepsius: Standard Alphabets for Reducing Unwritten Languages and Foreign Graphic Systems to a Uniform Orthography in European Letters*¹⁶. As well as reprinting the text of the second edition of this, one of the more interesting nineteenth-century attempts at a universal phonetic alphabet, Kemp provides an extremely useful critical introduction which sets Lepsius' work alongside the work of his contemporaries. This is a useful addition to an important series published by the Dutch firm of John Benjamins.

Turning to the present century, John Hewson, in 'The Guillaumian Tradition in Canadian Linguistics' (*CJL*) gives a brief account of Guillaume's theory of linguistics and of how it reached Canada through the work of one of Guillaume's pupils, Roch Valin. I have to admit that it seems to me that when a *Guillaumiste* does good work, it is despite, not because of, the theory. Some years ago Dell Hymes and John Fought wrote a lengthy contribution on American linguistics for the Mouton series *Current Trends in Linguistics* and their *American Structuralism*¹⁷ is essentially a reprint of that work, to which a postscript has been added which outlines developments over the five years after the original work was written.

4. Dialectology

This year's work in dialectology, at least taken as a whole, is not quite so impressive as last year's was, but then we would have been totally unjustified in supposing any other situation and, even so, there is a fair amount of good solid work. What I missed most of all, however, was work on the general theory of dialectology, for which I can only really note Raven I. McDavid's 'Review of *The Linguistic Atlas of England*' (*AS*) which is an authoritative critical piece, certainly repeating much that McDavid has said before and elsewhere, but nevertheless required reading.

If we now, as we start a chronological progression, move firstly to the Old

¹⁵ *J. N. Madvig*, by Poul Johns. Jensen, trans. by Andre Nicolet. Odense U. pp. 282.

¹⁶ *Richard Lepsius: Standard Alphabets for Reducing Unwritten Languages and Foreign Graphic Systems to a Uniform Orthography in European Letters*, ed. by J. Alan Kemp. Benjamins. pp. viii + 99 + xvii + 336.

¹⁷ *American Structuralism*, by Dell Hymes and John Fought. Mouton, pp. vi + 296.

English period, we find two articles involving the late Alan S. C. Ross. The first of these, of which he is the sole author, is entitled 'Aldredian Comments on Two Articles by the late Professor Flasdieck' (*Anglia*) and is a list of corrections and amendments to work on the writer of the interlinear *Lindisfarne Glosses*, and the second, co-authored by Paul Bibire and entitled 'The Differences between Lindisfarne and Rushworth Two' (*N&Q*), is a very detailed and important examination of the dialects of these texts, the location of *harawuda* and the meaning of the Old English dialect terms 'Mercian, North Northumbrian and South Northumbrian'. *Harawuda*, they suggest, can be no other than the Yorkshire *Harewood*.

There are two papers which I have noted on fourteenth-century dialects (apart, that is, from the material which, naturally, occurs in the McIntosh *Festschrift*). Firstly, Thomas G. Duncan's 'A Middle English Linguistic Reviser' (*NM*) is a detailed study of a noteworthy contemporary revision of a 1375 manuscript by a southern scribe. This paper affords an unusual glimpse into linguistic attitudes of the time as well as being a significant contribution to the study of Middle English dialects. Cecily Clark's 'Another Late-Fourteenth-Century Case of Dialect-Awareness' (*ES*) is a short note whose title speaks for itself. Moving only slightly further on in time, 'The Language of Gower' (*NM*) by Michael L. Samuels and J. J. Smith is a linguistic examination of how the Fairfax and Stafford Mss. of the *Confessio Amantis* exemplify a combination of two highly localised dialects – one from north-west Kent, the other from south-west Suffolk – and the authors show that this can be directly correlated with historical evidence concerning the Gower family. As Samuels and Smith demonstrate in this crucially important article, this has significant implications for our understanding of the way in which the heterogeneous Middle English dialects began to develop towards and evolve into a standard written language.

There is apparently no more material in this field to discuss until we come to the present-day language, where probably the best work is James Milroy's *Regional Accents of English: Belfast*¹⁸. This short book stems from the realization that to introduce undergraduates to English phonetics and phonology on the basis of Received Pronunciation is a labour of small sense and to little avail if the undergraduates use and are exposed to a form of language far removed from RP, as is the case at Queen's University. But the virtue of the work lies not merely in the fact that it will undoubtedly make the topic much more accessible, and hence interesting, to such students; it also can usefully serve as any beginner's introduction to regional dialects of the United Kingdom, before he or she progresses to other, more technical, studies. And although the book is primarily concerned with phonology, other dialectal features are considered too. All in all, this is a happy little work which can be read with profit even by those with no linguistic training.

A rather different approach to a parallel topic and problem can be found in *Cockney Dialect and Slang* by Peter Wright¹⁹. But this account of Cockney is about as non-linguistic as possible; for example, Wright shamefully refuses to employ the International Phonetic Alphabet for phonetic transcriptions, and

¹⁸ *Regional Accents of English: Belfast*, by James Milroy. Blackstaff. pp. xiii + 113. £5.50.

¹⁹ *Cockney Dialect and Slang*, by Peter Wright. Batsford. pp. 184. £8.95.

indeed it is quite harmful to Milroy's book to even begin to suggest that a comparison between the two books is at all possible. No doubt Wright's book will prove popular among the men on the Clapham omnibus who wish to read about the dialect of their neighbours across the river, but it can scarcely be considered a serious linguistic contribution. In this context, the final chapter on field methods seems wildly out of place.

I looked forward very much to reading Joerg Berger's *The Dialect of Holy Island*²⁰, since that dialect is, given its geographical position, intrinsically interesting (although, perhaps, I should declare a personal interest in the matter, my family coming from the mainland opposite). And, indeed, Berger provides some useful, if limited, evidence in the form of lengthy word lists. However, his description consists almost wholly of a quite uncritical application of standard generative phonology, and this reader, at least, was left only with a sense of deprivation at an opportunity missed. Rather more useful altogether is Stanley Ellis's 'Weak Syllables in Dialectal Usage' (*LeedsSE*), which uses *SED* material to show how schwa in unstressed syllables varies not only according to dialect but also according to the morpholexical category of the element in which it is found.

5. Phonology/Morphology/Orthography

William Labov's 'Resolving the Neogrammarian Controversy' (*Lg*) was his presidential address to the Linguistic Society of America, and the paper is as important as the occasion, for here Labov attempts to mediate in the century-old controversy between the Neogrammarian view that sound change was exceptionless and the dialectologists' view that 'chacun mot a son histoire', and he does so by using recent sociolinguistic work by himself and others. The results of his work are clearly still problematic, but the potential is obvious.

Two papers on the general history of English phonology may be noted before we move on to specific periods. Firstly, Richard A. Coates, in 'More on Variation between initial *c* and *g* in English' (*N&Q*), has dug up evidence from Sussex place-names to provide more examples of this substitution (cf. the paper by Alan Ross noted in *YW* 59.24) which also strongly suggests that this variation was indeed confined both to velar stops and to initial position. Then, in 'The Genesis of Terminational Stress in English' (*Lingua*) Ivan Poldauf takes a detailed look at the complex interrelation of competing stress patterns in the historical development of English.

For Old English the most important paper is no doubt 'A Reconsideration of the Language of *Beowulf*' in *The Dating of Beowulf*, edited by Colin Chase²¹, a book otherwise of primary interest to the literary scholar. In this paper three of the workers on the *Dictionary of Old English* project at Toronto have made fruitful use of the dictionary archives and computers to provide a detailed survey of the linguistic forms, primarily phonological and morphological, of the poem, which will be of considerable help to all students of the OE language, even if it cannot help us to date the poem. Another paper in a fairly traditional mould is Fran Colman's 'The Name-Element *Æðel*- and Related Problems' (*N&Q*) which argues that late spellings such as *Ægel*-, *Æl*- are due to

²⁰ *The Dialect of Holy Island*, by Joerg Berger. Lang (1980). pp. 172.

²¹ *The Dating of Beowulf*, ed. by Colin Chase. Toronto U. pp. 220. £21.95.

the continuing effect of an originally prehistoric sound change causing loss of intervocalic -ð-.

Perhaps the most interesting studies of OE phonology from the generativist point of view have been those by B. Elan Dresher, but his latest paper 'On the Learnability of Abstract Phonology', which appears in *The Logical Problem of Language Acquisition* edited by C. L. Baker and J. J. McCarthy²², seems to me to be a great disappointment. Dresher attempts to show how a native speaker of OE would be forced into positing a synchronic rule of *i*-mutation, but for the attempt to be convincing one would have to assume that such a speaker would systematically ignore the vast range of contradictory evidence. Another generativist paper is 'A New Approach to Old English Phonology Based on Recent Developments in Metrical Theory' (*SELit*), in which Shigeki Seki gives an account of High Vowel Deletion which, typically of such efforts, pays scarcely any attention to the theoretically problematic areas. For those new to metrical phonology (which, by the way, is more concerned with syllable structure than metrical structure) it will be a difficult, and not very rewarding, paper.

P. J. G. M. Nieuwint's 'What Happened to Middle English /(u)(x)/?' (*Neophil*) is the first of two articles on a well-known, but suddenly popular (see my remarks on the work by Veronica Bonebrake in YW 61.32) problem. This paper is very patchy indeed, and starts off from the peculiar assumption that the change of /×/ > /f/ was 'a very strange and extravagant phenomenon'. The other paper on the same topic is 'A Note on the Development of Old English [×] to Middle English [f]' (*NM*) in which Timo Lauttamus argues that the change was conditioned by a preceding rounded vowel, not by acoustic features. I have to admit that from the phonetic point of view this seems to me to be a pretty pedestrian kind of sound change, and, no matter how much is written I fail to see what the fuss is about.

The only paper on the phonology of the Early Modern period which I have noted is Bertil Sundby's 'Problems in a Historical Pronouncing Dictionary' (*Christophersen-Festschrift*⁴), which discusses how to treat the difficult areas of copying, homophony, and diphthongs in the projected *Dictionary of Early Modern English Pronunciation*.

Roger Williams Westcott's *Sound and Sense: Linguistic Essays on Phonosemic Subjects*²³ is a collection of essays by an American structuralist and Africanist which deals largely with the often neglected interplay between sound and meaning. About one-quarter of the essays are specifically on English, and although they are in all instances reprints of earlier work, the subject is both so unusual and so interesting that the collection is welcome, although I could have done without much of Westcott's inappropriately ugly terminology.

Two other works on the present-day language need to be mentioned. Betty S. Phillips, in 'Lexical Diffusion and Southern Tune, Duke, News' (*AS*), brings forward evidence to show that in such words southern U.S. speakers are most

²² *The Logical Problem of Language Acquisition*, ed. by C. L. Baker and J. J. McCarthy. MITP. pp. xii + 358. £19.25.

²³ *Sound and Sense: Linguistic Essays on Phonosemic Subjects*, by Roger Williams Westcott. Edward Sapir Monograph Series on Language, Culture, and Cognition 8. Jupiter. pp. xiv + 405. pb \$10.

likely to lose the glide [j] in the least frequently occurring words. Wilfred Wieden's *Elemente der temporalen Organisation von englischer Connected Speech*²⁴ is a detailed and technical phonetic study which is rather outside the competence of your reviewer to discuss (although I felt impressed!).

General phonological theory has had rather a bad year, which is not entirely surprising, and the only article I have to mention is Stephen R. Anderson's 'Why Phonology isn't "Natural"' (*LingI*), a theoretically 'big' article of the kind which your reviewer abhors.

Even worse off this year have been morphology and orthography. For the latter I can only offer 'Another Piece of Evidence for the Study of Middle English Spelling' (*NM*) by Gillis Kristensson, who shows, rather interestingly, that whilst, as G. L. Brook had demonstrated, copyists of literary texts felt free to take great liberties with the language they copied, this appears not to have been the case when it was an official document which was being copied. For the former, the sole offering is Hubert Gburek's 'Was *are* possible for the 2nd sg. pres. of Middle English "to be"?' (*N&Q*). Gburek's answer is 'No', the seven cited examples all being most probably scribal errors.

6. Syntax

If this section seems rather long in comparison either with the other sections of this year's contribution or with the same section in previous years, the reader should not be encouraged into thinking that there has been a miraculous resurgence in historical syntactic studies. That, alas, is far from the case. The main bulk of this section is occupied by recent work on theoretical syntax already referred to under Section 1 above. Would it, perhaps, be too much to hope for, that there will be some spin-off from such work into diachronic syntax? As it is, the only general work of historical interest which I have to note is Paul A. Bennett's 'Is Syntactic Change Gradual?' (*Glossa*), which is a balanced and sensible view of the different issues in current theories of syntactic change, showing that there are many different factors to be taken into account. All this sounds very boring, which it is not, and in any case this article is a welcome antidote against the monocausal explanations of change which are so fashionable.

The most interesting paper on OE syntax is clearly that by Arthur O. Sandved with the most unpromising title of 'Some Notes on the Syntax of Prepositions in Ælfric's Homilies' (*Christophersen-Festschrift*⁴). It is well known that in the matter of which case a preposition governed, Ælfric changed his habits over the years. Sandved now shows that there is considerable evidence to suggest that one principle determining the change of case was the nature of the governed noun or pronoun, although the reasons for this remain obscure. It should also be observed that the change is a theoretically difficult one for current syntactic descriptions. R. J. Reddick's 'Reason Adverbials and Syntactic Constraints in Early West Saxon' (*Glossa*) is yet another paper on the difficult syntax of *forðon* (*ðe*), but Reddick does not make it easy for this reader, at least, to appreciate fully his argument. 'A Note on Word Order in Old English' (*NM*) by Juhani Rudanko is, very disappointingly, another

²⁴ *Elemente der temporalen Organisation von englischer Connected Speech; eine experimental-linguistische Studie*, by Wilfred Wieden. SSAA 14. USalz. pp. vi + 333.

example of a transformational analysis which in effect tells us nothing about the language analysed.

The sole paper on Middle English syntax (again ignoring the McIntosh *Festschrift*) which I have encountered is yet another paper by George B. Jack, namely 'The Prepositional Plural in the AB Language' (*NM*). Here Jack clearly argues, against S. T. R. O. d'Ardenne, for the common-sensical view that the plural inflection *-es* with nouns dependent upon a preposition is no more than the normal extension of the nominative-accusative plural form. Not, perhaps, a major paper, but of the consistently high standard which we have come to expect from this scholar.

We then must make the large jump to present-day English and to Leiv Egil Breivik's 'A Note on the Use and Non-Use of Existential *there* in Present-Day English' (*NM*) which, without reaching any startling conclusions, well demonstrates the complexity of the evidence and the need for more research, especially of a historical nature, into the construction. The same author has also written a more theoretical paper, namely 'On the Interpretation of Existential *there*' (*Lg*), which argues convincingly that existential *there* is not to be derived from locative *there*, the argument being based on both synchronic and diachronic grounds.

The more traditional readers of this chapter may be consoled by the fact that this contributor felt it necessary to have recourse to a glass of whisky before making the alarming jump to *Lectures on Government and Binding* by Noam Chomsky²⁵. This book contains an elaborated version of what have become known in the 'trade' as the 1979 Pisa Lectures, and here you will find the most authoritative and full statement of Chomsky's current theoretical position. What with features such as traces, empty nodes, 'move α ', the tensed \bar{S} condition and the specified subject condition, it is impossible even to hint that any of this book is easy reading, but on the other hand no one can possibly deny Chomsky's status, and this book does at least, if you can understand it, tell you what is happening in this area today.

In fact, help is at hand, in the shape of Andrew Radford's *Transformational Syntax*²⁶. The presupposition of Radford's book is that anyone who wants to understand generative grammar as presently constituted should concentrate on Chomsky's recent work, not undertake an historical study of transformational grammar as it has emerged over the last twenty-five years. Radford's book amply justifies this presupposition in favour of synchrony, and anyone, whether student or academic, who wishes to understand such books as that mentioned immediately above will find this book both stimulating and rewarding. If in the end you feel dissatisfied, most especially by the rather narrow range of syntax which is discussed, blame not the messenger. As a course textbook it should prove excellent, provided that one is not therefore restricted by the blinkered view which is all that Chomsky's Extended Standard Theory appears to afford. It is of considerable interest that the British linguist Gerald Gazdar has recently been developing a non-transformational

²⁵ *Lectures on Government and Binding*, by Noam Chomsky. Foris. pp. 384. hb Dfl.90, pb Dfl.50.

²⁶ *Transformational Syntax: A Student's Guide to Chomsky's Extended Standard Theory*, by Andrew Radford. Cambridge Textbooks in Linguistics. CUP. pp. 402. £22.50.

syntactic theory which goes by the name of Generalized Phrase Structure Grammar and which seems set fair to prove a powerful rival to Chomsky's theory. As can be seen, however, from Gazdar's 'Unbounded Dependencies and Co-ordinate Structure' (*LingI*), this theory is no easier to understand, although interested readers may find Gazdar's article in the Royal Society/British Academy symposium mentioned under section 2 above the easiest route into this theory.

Although both authors may be horrified by the thought, it has to be said that *Syntax* by Peter Matthews²⁷ is in fact an excellent companion volume to Radford's book. Matthews organizes his book into a range of syntactic topics, for example, predication, phrases, co-ordination, and demonstrates how a variety of linguistic approaches might handle them. His conclusion is essentially a vindication of his own eclecticism, namely, that no one theory can have wholly satisfactory solutions to the problems he discusses. Many will find this a healthy antidote to the narrowness and self-proclaimed 'divinity' of much linguistic theorizing. Matthews' style is irritating to many readers, and it cannot be claimed that either this book or Radford's is suitable for anyone below the level of the advanced undergraduate, but anyone who has reached that level cannot fail to be excited by both.

For a variety of reasons, some purely sociological, many of the more important articles in systemic linguistics are not easily accessible, and therefore *Readings in Systemic Linguistics*, edited by Michael A. K. Halliday and J. R. Martin²⁸, is to be welcomed above all for bringing such articles within easy reach of us all. The papers are so arranged as to serve as a chronological account of systemic theory, and among more recent work are included papers by Michael Halliday and Robin Fawcett, which stick fairly closely to the original theory, as well as work by Richard A. Hudson, which can be seen as more closely approaching generative theory. There are also key papers by Rodney Huddleston, A. Henrici, Terry Winograd, Jim Martin, and Ormond Uren.

Tadeusz Zabrocki's *Lexical Rules of Semantic Interpretation*²⁹ starts off from Wasow's argument that there are both lexical and transformational passives in English and then argues that there is a wide range of constructions which are part lexically, part transformationally, governed. There are some interesting hints in the book, especially when Zabrocki is dealing with derivations involving traces, that the type of grammar advocated by Gazdar would handle the derivations more adequately. Overall the book is a worth-while contribution to some fairly high-level theoretical issues.

7. Vocabulary and Semantics

Of dictionary-making there can be no end, but nevertheless 1981 has been a quiet year, with none of the major dictionary projects having been published.

²⁷ *Syntax*, by P. H. Matthews. Cambridge Textbooks in Linguistics. CUP. pp. xix + 306. £6.50.

²⁸ *Readings in Systemic Linguistics*, ed. by M. A. K. Halliday and J. R. Martin. Batsford. pp. 361. £17.50.

²⁹ *Lexical Rules of Semantic Interpretation*, by Tadeusz Zabrocki. AMU. pp. 167. zł.78.

It is scarcely surprising that the *Dictionary of Old English* project has been quiet this year, since the microfiche concordance to OE has only just appeared (see YW 61.35) and the next supplement to the *O.E.D.* can be expected very shortly. However, it is rather more worrying that nothing has appeared from either the *M.E.D.* or the *Dictionary of the Older Scots Tongue*. The latter has been badly affected by a desperate financial situation which, if it is not remedied, will be a disgrace to the academic life of this nation; about the former I have heard nothing, perhaps in itself an indication of a shoestring existence. Sooner, rather than later, those concerned with English studies on both sides of the Atlantic will have to make their voices heard more easily and assert as vigorously as possible the necessity for these projects to be given sufficient financial assistance to permit them to conclude their work within a reasonable period of time.

The only general book on lexical matters which I have noted is Elmar Seebold's *Etymologie*³⁰. I have not been able to see this work, but those who are potentially interested in it should note that the bulk of Seebold's examples come, apparently, from German. Apart from this, however, all the works discussed below deal with only one period in the history of the language.

There are several papers dealing with OE vocabulary. R. L. Thomson, in 'Ælfric's Latin Vocabulary' (*LeedsSE*), pays special attention to the characteristically medieval element in Ælfric's Latin-OE vocabulary. Latin loanwords are also the subject of Christine E. Fell's 'A Note on Old English Wine Terminology: the problem of *cæren*' (*NMS*), in which she discusses a range of terms in the field of wine-making, and she shows that the primary use of *cæren*, and *must* also, was as a sweetening agent. She does not, however, make me any more eager for a sip of Anglo-Saxon wine. There are two papers by J. E. Cross which have to be noted. In 'Passio Symphoriani and OE *cun(d)*' (*NM*) he argues vigorously for the recognition of *cun(d)* as it appears in *The Old English Martyrology* as an equation with Latin *natus* 'son, daughter' and not merely a variant of *cild*. Then in 'Old English *leasere*' (*N&Q*) he presents a very convincing argument that the correct interpretation of this word, whenever the context does not otherwise define it, is 'guard, official'. Next, R. I. Page, in 'New Work on Old English Scratched Glosses' (*Christophersen-Festschrift*⁴) has as his message the rather depressing moral that much hard and difficult work presents results of only limited interest. Finally, 'Vier altenglische Interpretamenta des Épinal-Erfurt Glossars' (*Anglia*), by Alfred Bammesberger, discusses the etymology and semantics of four Old English interpretations in these glossaries.

For Middle English I have only noted 'The Trilingual Vocabulary in Ms. Westminster Abbey 34/11' (*N&Q*), in which Tony Hunt prints the text of a fourteenth-century Latin-French-English vocabulary which is clearly of interest both to general lexicographers and Anglo-Norman scholars. There are then two papers dealing with topics in the Early Modern and Modern periods. John D. Patterson's 'The Restoration *Ramble*' (*N&Q*) gives evidence of a seventeenth-century usage of this word with sexual meaning. Last year (see YW 61.38) Fred R. Shapiro published details of some philological coinages by Peter du Ponceau, and he now gives further details in 'Philological

³⁰ *Etymologie: Eine Einführung am Beispiel der deutschen Sprache*, by Elmar Seebold. Beck.

Coinages of Peter du Ponceau – II' (*N&Q*). Aside from the mere factual information, interesting enough in itself, Shapiro suggests that the work of early American linguists as a whole may prove a fruitful source of linguistic coinages.

Every now and again the journal *Linguistic Inquiry* publishes, hidden amongst the mass of technical virtuosity which constitutes its staple diet, an article of genuine descriptive interest. One such article is Mark Aronoff's 'Automobile Semantics' (*LingI*), which is a study of American car names. Perhaps the point of most interest is the phenomenon which Aronoff calls 'downgrading', by which a name which is originally attached to an expensive car gradually works its way down the scale with the annual appearance of new models. 'The Vocabulary of *Time Magazine* Revisited' (*AS*) by Norris Yates is most interesting for its list of approximately 150 neologisms, of which my favourite was *sultress*. In 'SHOUT: British, Irish, Australian and New Zealand Usage' (*Neophil*) F. J. J. Peters suggests that this word, when it means 'turn to buy a round of drinks', is of British origin, not an Australasian coining. Michael A. Covington's 'Computer Terminology: Words for New Meanings' (*AS*) is no more than a preliminary sketch of what is obviously one of the most active neologizing sources in present-day English. In 'Japanese Borrowings In English' (*AS*) Garland Cannon shows that Japanese has become the second most important non-Indo-European source of loan-words in English. If I was surprised by this, I think I ought not to have been. David L. Gold's paper 'Lect: a New Productive Suffix and Free Form' (*LB*) shows that American linguists today are just as fond of neologisms as they were when Peter du Ponceau was writing, although perhaps with less justification. And as usual I. Willis Russell and Mary Gray Porter ('Among the New Words', *AS*) keep us up to date with neologisms in American life generally.

There is also the usual batch of articles giving antedatings and additions to *O.E.D.* I list here only those which comprise reasonably substantial collections: Paul Christophersen, 'The OED Supplement: Some Comments' (*ES*), which lists a variety of additions, antedatings, and post-datings; R. W. McConchie, 'Additions to *OED* from Horman's *Vulgaria*, 1519' (*N&Q*); Andrew Wawn and Douglas H. Parker, '*Rede Me* and *Be Not Wrothe* (1528): Antedatings and Additions for *OED*' (*N&Q*); R. W. McConchie, 'Additions to *OED*' (*N&Q*), these having been found in two works by William Averell, dated 1588/90; Roger V. Holdsworth, 'Antedatings and Additions for *OED* from *Epicoene*' (*N&Q*); Roland Hall, 'Hooke, Hume, and others: Some More Antedatings, etc.' (*N&Q*), a collection of late seventeenth-century material; and G. Chowdhary-Best, 'Antedatings for *OED*' (*N&Q*), a nice collection of loan-words from early travel books.

8. Onomastics

My reading would suggest that 1981 has been an above-average year for onomastic studies, and this seems to be confirmed by the annual bibliographies in *Nomina*. Under 'Research and Publications in Preparation' twenty-three items are listed, whilst in 'Some Recent and Forthcoming Publications' no less than 172 items are recorded. Both these figures represent substantial increases over 1980, but readers might also like to compare these figures with those for OE language which are recorded under section 1 above. There can be no doubt that onomastic studies are at present in an extremely healthy state.

The most substantial item to report this year is that John McNeal Dodgson is finally nearing the end of his massive study of the place-names of Cheshire, and two volumes of the study have been published this year. In *The Place-Names of Cheshire, Part V (I:i)*³¹ he deals with the place-names of the City of Chester and also provides a detailed list of place-name elements up to the end of the letter G. In *The Place-Names of Cheshire, Part V (I:ii)*³² he concludes the listing of place-name elements and further adds an index of personal names used in Cheshire place-names. A concluding volume to this massive enterprise is promised shortly. In 'English and Welsh Place-Names in the Three Lordships of Flintshire' (*Nomina*) Hywel Wyn Owen makes good use of Dodgson's work on Cheshire place-names in giving an interesting account of place-names in a region which was bilingual at the time such naming was at its most frequent.

An important general article is Margaret Gelling's 'On Looking into Smith's Elements' (*Nomina*). In this brief study Dr Gelling makes some revealing notes of a statistical and topographical nature on Hugh Smith's *English Place-Name Elements*, and she has important points to make on such elements as *stōw*, *trēow*, *dūn* and *bæce*. Another paper of wide interest is 'Burial Features in West Midlands Charters' (*JEPNS*) by Della Hooke. This is a careful study in which the writer shows that elements such as *beorg*, *hlæw*, and *crug* were more often than is generally supposed direct references to burial spots rather than mere descriptions of natural geography. OE lexicographers will have to take note of this article. In 'On *cumb* and *denu* in Place-Names of the English South-East' (*Nomina*) Richard A. Coates suggests, with a fair amount of supporting evidence, that at least in the south-east *cumb* refers to a wet valley, *denu* to a dry one, or the latter may simply be a semantically more general name. Since this conflicts with Margaret Gelling's findings for Berkshire and surrounding areas, there may be a controversy in the making. The same author has also published 'The Slighting of Strenshall' (*JEPNS*), which name, he suggests, may be a testament to Anglo-Saxon sexual activities.

A paper which could equally well appear under section 5 above as here is 'Mittelenglisch *oi* in heimischen Ortsnamen und Personennamen' (*BN*) by Klaus Dietz. This is an immensely detailed study of the use of ME /oi/ in place and personal names, with special attention being paid to the etymology of *boy* and the degree of general integration of this difficult diphthong into the phoneme system, given its appearance in native as well as loan-names. Finally, on place-names, Alan L. Binns, in 'Hull Fishermen's Place-Names' (*Nomina*), records a variety of name-types of obvious interest to the folk-lorist.

As usual there is not a great deal to report on personal-name studies, but Peter McClure's 'Nicknames and Petnames: Linguistic Forms and Social Contexts' (*Nomina*) is an important and in many ways pioneering study of the sociolinguistics of nicknames. In 'Nickname-Creation: Some Sources of Evidence, "Naive" Memoirs Especially' (*Nomina*) Cecily Clark picks up the points made in McClure's article and adds some useful supplementary diachronic evidence.

³¹ *The Place-Names of Cheshire, Part V (I:i)*, by John McNeal Dodgson. EPNS 48. pp. li + 204.

³² *The Place-Names of Cheshire, Part V (I:ii)*, by John McNeal Dodgson. EPNS 54. pp. 205-426.

9. Stylistics

There is a fairly substantial haul of books and articles on stylistics this year, albeit of variable quality, and in this haul the most substantial catch is surely *Style in Fiction* by Geoffrey N. Leech and Michael H. Short³³. Linguists have generally been happiest when concentrating on poetry, whose constructions are more obviously accessible to linguistic investigation. But here Leech and Short have directed their attention to the more formidable task of investigating style in the novel. In doing so they provide a very full introduction to 'prose stylistics', which will serve the undergraduate reader very well and which can stand very happily alongside classics such as Norman Page's *Speech in the English Novel*. Leech and Short concentrate on the practical analysis of fiction, with many discussions of individual passages acting as milestones along their path (rather than millstones around their necks). The book can be fully recommended, although, as with most other such work, especially when at its most Jakobsonian, the question of whether all the linguistic slog has any equivalent literary pay-off still remains to be answered.

In *Literature as Social Discourse*³⁴ Roger Fowler brings together various articles and reviews written by him between 1973 and 1978, and he adds a fairly lengthy introduction giving a personal view of the development of literary stylistics in the last twenty years. True enough, we thereby gain within the covers of one book an excellent insight into how Fowler's work has developed, but the interested reader would have done so anyway, and the book is not, by its very nature, entirely suitable for the undergraduate. Whom, then, is it for? At least as strong an objection can be levelled against *Essays in Modern Stylistics*, edited by Donald C. Freeman³⁵. This is a collection of sixteen previously published papers or extracts from books, including some key articles by, among others, Stanley E. Fish, Michael A. K. Halliday, Morris Halle, Jay Keyser, Paul Kiparsky, Richard Ohmann, and J. P. Thorne. The collection is divided into four parts: General Theory, Approaches to Poetics, Approaches to Metrics, and Approaches to Prose Style, each of which is given the briefest of introductions. Is this type of work, where most of the papers are easily accessible in their original form, really useful in today's climate of financial stringency?

*A General Rhetoric*³⁶ is a study by a group of Belgian scholars who go by the name of 'Group μ ' and which has been translated and revised for an English-speaking audience by Paul B. Burrell and Edgar M. Slotkin. With chapter headings such as Metaplasms, Metataxes, Metasemes, and Metalogisms, I had hoped that this work would be of interest solely to the literary critic, but this proved not to be the case. It would indeed have been quite a useful study of rhetoric if it had not been written in such turgid prose and a passion for overcomplex and totally redundant schemata. The translators, too, although

³³ *Style in Fiction: a Linguistic Introduction to English Fictional Prose*, by Geoffrey N. Leech and Michael H. Short. Longman. pp. xiii + 402. £6.95.

³⁴ *Literature as Social Discourse: the Practice of Linguistic Criticism*, by Roger Fowler. Batsford. pp. 215. £4.95.

³⁵ *Essays in Modern Stylistics*, ed. by Donald C. Freeman. Methuen. pp. viii + 416. hb £15, pb £6.95.

³⁶ *A General Rhetoric*, by Group μ (J. Dubois, F. Edeline, J.-M. Klinkenberger, P. Minguet, F. Pire, H. Trignon), trans. by Paul B. Burrell and Edgar M. Slotkin. JHU. pp. xix + 254. £13.25.

they have clearly Americanized the book, seem to have been unable to move away from the Romance vocabulary of the original, and one is left floating in a miasma of abstract nouns. Much more interesting is 'Rhetoric and Renaissance Literature' (*Rhetorik*) by Brian Vickers, a lengthy and well-considered review article of several recent studies in the area defined by the title.

Before moving on to historical stylistic studies, note should be taken of Deborah Schifffrin's 'Tense Variation in Narrative' (*Lg*), which is a pioneering account, using the sociolinguistic techniques of William Labov, of the usage of the past and the historical present tenses in oral narrative. The subject has been studied before, but not with the refinement of the techniques employed here.

Turning now to the OE period, Aleš Svoboda's *Diatheme*³⁷ takes the Functional Sentence Perspective analysis of Jan Firbas and applies it in detail to one homily by Ælfric. This is a thorough demonstration of how such an approach can eventually elucidate the dynamics of a text, but it is by no means an easy read, and some readers will no doubt feel that once again a huge amount of effort has been put in for comparatively little reward. John D. Niles, in 'Compound Diction and the Style of Beowulf' (*ES*), presents us with a well-written essay whose key argument, perhaps, is that the OE compound noun or adjective is 'the child of the alliterative form'. In 'Varieties of Repetition in Old English Poetry' (*Neophil*) Muriel Cornell considers the repetition of phonological, syntactic, and lexical patterns in *The Wanderer* and *The Seafarer* in a rather humdrum fashion. Why, anyway, compare once more these two poems, since they are at best only superficially similar?

There are two papers for the ME period, both with a negative import, but both, nevertheless, of some interest. Dennis Rygiel ('*Ancrene Wisse* and "Colloquial" Style: a Caveat', *Neophil*) argues that many attempts at establishing colloquial style are too subjective to be of great value. The argument of 'Authorship and Statistics: the Case of the *Pearl*-Poet and the *Gawain*-Poet' (*Christophersen-Festschrift*⁴) by René Derolez, is rather different, as well as being more clearly argued, for he claims, indeed, probably demonstrates, that linguistic statistics cannot be separated from questions of literary form and content.

Moving forward in time, Charles Barber's '“You” and “Thou” in Shakespeare's *Richard III*' (*LeedsSE*) is a workmanlike exposition of the nuances of the divided usage of these pronouns and their dramatic effect. Then Mary Jane W. Scott, in 'Scottish Language in the Poetry of James Thomson' (*NM*) examines the Scottish and Scottish-influenced Latinate vocabulary of, especially, *The Seasons*. Finally, the title of P. M. Tilling's 'William Morris' Translation of *Beowulf*: Studies in his Vocabulary' (*Christophersen-Festschrift*⁴) is self-explanatory. But, as is so often the case with papers on such topics, the author is surely a trifle generous to the object of his study.

I think it only appropriate to mention in conclusion the most untimely death at Easter 1982 of my immediate and most distinguished predecessor in the writing of this chapter, Barbara Strang. English Language studies will sorely miss her, and, on a more personal note, there must be many like myself who will be deeply grieved by the loss of such a dear friend.

³⁷ *Diatheme*, by Aleš Svoboda. UBrno. pp. x + 204.

Old English Literature

ELIZABETH PALMER and MARIE COLLINS

This chapter has the following sections: 1. Bibliography and General; 2. Intellectual, Social, and Cultural Background; 3. Vocabulary; 4. Literature: General; 5. *Beowulf*; 6. The Junius Manuscript; 7. The Poems of the Vercelli Book; 8. The Exeter Book; 9. Other Poems; 10. Prose. Sections 1, 2, and 4–10 are by Elizabeth Palmer; section 3 and various isolate reviews (attributed M.C.) are by Marie Collins.

1. Bibliography and General

This year, like the *here* at Buttington, I have the sensation of being 'overtaken from behind'. 1981 saw a considerable increase in publication on OE material; a veritable *unascegenlice herehyfe* mostly of a very high standard indeed. But, on the other hand, and I suspect not only in the United Kingdom, there is the continued bite of recession, which has caused the libraries of many universities and colleges to terminate their subscriptions to a number of the learned journals which they used to take. So, in a sense, 1981 appears a year of paradox; more and better material, less available, in bulk, to scholars in any one place. *þær wæs mādma fela of feorwegum, frætwa, gelæded*, but *Men ne cunnon secgan tō sōþe, sele-ræden[d]e, hæleþ under heofenum, hwā þæm hlæste onfēng*. This is a disquieting consideration for scholars and teachers of OE, for whom the current bibliographies are now more important than ever. These include ASE's 'Bibliography for 1980'¹ with C. R. E. Coutts added to the team of compilers, to provide a new section on onomastics. As usual, this is an extraordinarily useful and comprehensive list.

Carl Berkhout's 'Old English Bibliography 1980' appears in *OEN*, and a detailed list of 'Old English Research in Progress 1980–1981', by the same compiler is in *NM. International Medieval Bibliography*², edited by Richard J. Walsh, covers the whole field of medieval studies on an international basis, but its excellent Table of Contents and cross-checked Index make it very easy to use, despite its wide scope.

Daniel G. Calder in 'Histories and surveys of Old English literature: a chronological review' (*ASE*), offers a descriptive chronological review of histories, and other critical accounts of OE, from the sixteenth century to the present day. He gives a brief evaluation of each work, shows changes of taste

¹ 'Bibliography for 1980', *ASE*, comp. by Carl T. Berkhout, Martin Biddle, T. J. Brown, Peter A. Clayton, C. R. E. Coutts and Simon Keynes.

² *International Medieval Bibliography*, ed. by Richard J. Walsh. ULeeds. 2 vols. pp. lv + 270; li + 252. hb £140, pb £125.

and attitude, and traces particular themes and interests which have recurred in succeeding ages. This is a useful survey and a very readable one. Mr Calder has a splendidly laconic way of dismissing some of the more hair-raising gaffes of our predecessors, and has quoted some illuminating and entertaining passages from earlier works. I particularly enjoyed Thomas Warton looking back from the secure eminence of eighteenth-century culture at the barbaric Anglo-Saxons 'with conscious pride, arising in great measure from a tacit comparison of the infinite disproportion between the feeble efforts of remote ages, and our present improvements in knowledge'. Despite this dismissal, Mr Calder's survey is illuminating in showing how much good and perceptive work was done in earlier centuries, and brings together a body of material which, otherwise, would be very difficult to acquire.

The scholars of past centuries, whatever their viewpoints, at least nurtured a continuous enthusiasm for OE studies. Professor Alain Renoir in 'The Survival of Old English, a Contextual Exhortation to Teachers' (*In Geardagum IV*³) fears, now that OE is no longer a prescribed part of the English degree course in so many universities and colleges, that it will, quite soon, become a purely specialist study. He is not alone in seeing 'the writing on the wall', but few so far have dared to point it out so clearly and to show its implications. This splendidly wise, learned, and witty article pleading for the restitution of OE as a necessary part of all normal English degree studies should be required reading for all present teachers of the subject.

2. Intellectual, Social, and Cultural Background

The publication of *Proceedings of the Eighth Viking Congress*⁴ has led to a small and friendly invasion of Viking topics, most of which are relevant to OE scholars. Four articles from the collection contribute to the study of Viking settlement in England. Niels Lund in 'The settlers: where do we get them from – and do we need them?' examines the scale, nature, and effect of the Scandinavian settlements in England and France. The study is detailed and well documented, clarifying several disputed areas, but also pointing to a number of still unexplored questions on which he hopes further work will be done. P. H. Sawyer in 'Conquest and Colonization: Scandinavians in the Danelaw and in Normandy' also gives a clear and useful account of the extent, influence, and effect of the Scandinavian communities in England and Normandy between the ninth and eleventh century, while Gillian Fellows Jensen in 'Scandinavian Settlement in the Danelaw in the light of the place-names of Denmark' uses onomastics to examine some of the same questions. She tabulates the incidence of Danish place-names which re-appear in the Danelaw and examines the inferences which may be drawn from these. She concludes that the names, in England, were new coinages rather than direct transference, and although she considers that speculation about the size, age, or nature of the English settlements in the light of their names is unlikely to prove useful, the article is valuable for the material it provides on the whole subject of Danish place-names. A plea for interdisciplinary evidence in the investigation of Viking

³ *In Geardagum IV: Essays on Old English Language and Literature*, ed. by Raymond P. Tripp Jr. SNLS. pp. 50. \$10.

⁴ *Proceedings of the Eighth Viking Congress Århus 24–31 August 1977*, ed. by Hans Bekker-Nielsen, Peter Foote, and Olaf Olsen. Odense. pp. 294.

settlement is made by Christopher D. Morris in 'Viking and native in northern England: a case-study'. Using some very good photographs and plans to illustrate his points, Dr Morris examines and compares the native and the Scandinavian cultures of north-east England, and especially the Tees valley, during the Viking period. He uses in evidence, documents, place-names, pollen-analysis, memorial stones, and the results of archaeological excavation, and shows how all these are necessary to arrive at a balanced conclusion which, in his opinion, suggests that the two cultures are not dissimilar, and that a true understanding of the period lies in an examination of relationships rather than differences.

Two short, but well-illustrated and documented, articles from the same collection deal with the nature, types, design, construction, and sea-worthiness of Viking ships. Ole Crumlin-Pedersen in 'Viking shipbuilding and seaman-ship' concentrates on archaeological and documentary evidence for different types of ship, while Alan Binns in 'The ships of the Vikings, were they "Viking ships"?' suggests that neither the Oseberg nor the Gokstad ship is necessarily typical of those vessels in which the Scandinavian raiders reached Europe. He ends by postulating that the 'Viking ships' of the invasions were probably a fairly mixed and less impressive fleet than the Gokstad model suggests, and that the most usual type was about 40 ft. long, 10 ft. wide, carrying about 36 sq. yds. of sail on one mast, manned by a crew of ten, and capable of carrying twenty more men. Both of these articles are of considerable interest not only to marine historians, but to any student of the *Anglo-Saxon Chronicle*.

Of major importance for 1981 was the first paperback re-issue of David Wilson's edition of *The Archaeology of Anglo-Saxon England*⁵ which brings it within the price-range of more readers. First published by Methuen in 1976, this splendid and comprehensive study contains articles by David Wilson, P. J. Fowler, Philip Rahz, Martin Biddle, Bridget Cherry, Rosemary Cramp, J. G. Hurst, Michael Dolley, and Juliet Clutton-Brock. It is fully and beautifully illustrated by photographs and drawings, and covers the agriculture, buildings, towns, ecclesiastical building and monastic sites, craft and industry, pottery, coins, animal resources, work on the Scandinavian settlements, an excellent (though now slightly out of date) gazetteer of Anglo-Saxon domestic sites, and a record of the work and discoveries at Whitby Abbey. There are too few good general books on the archaeology of the period, so this re-issue is especially welcome.

Still within the archaeological field is J. K. S. St. Joseph's 'Sprouston, Roxburghshire: an Anglo-Saxon settlement discovered by air reconnaissance' (*ASE*). This is a description, illustrated by photographs and drawings of the Anglo-Saxon settlement discovered from crop-marks only visible from the air, at Sprouston, fairly close to both Old Yeavering and Milford. The site is clearly an impressive one, with evidence of at least six buildings of different types, and a neatly laid out graveyard. This discovery attests to the value of air-reconnaissance in this type of archaeology.

Other articles, basically intended for historians, are also of interest to the OE scholar. Pauline Stafford in 'The Laws of Cnut and the history of Anglo-Saxon royal promises' (*ASE*) sees the 'first' and 'second' lawcodes of Cnut,

⁵ *The Archaeology of Anglo-Saxon England*, ed. by David M. Wilson. CUP. pp. 532. £9.95.

most probably drawn up by Wulfstan, as a foreshadowing of the coronation charter of Henry I, and even of the Great Charter, in their upholding the laws of a conquered people, in eradicating abuses, and in promising good and responsible kingship. Such 'promises' of 'good lordship' reflect much of medieval political theory, and offer insights into ideas of good and bad government, and into the way in which royal rights were acknowledged or restrained. Eric John's 'The *Encomium Emmae Reginae*: A Riddle and a Solution' (*BJRL*) attempts, by a careful examination of the eleventh-century Latin prose *Encomium*, to disentangle a peculiarly knotty area of Anglo-Saxon history, and succeeds, by making excellent sense of the text itself, in clarifying some of the political manoeuvring of the period.

More political manoeuvring is displayed in A. Williams's '*Princeps Merciorum gentis*: the family, career and connections of Ælfhere, ealdorman of Mercia, 956–83' (*ASE*). This long, possibly rather overlong, tracing of one member of a distinguished Mercian family gives a number of insights into the political and social history of the reigns of Edgar and Æthelred. Its chief disadvantage is that, while of necessity it must contain much that is conjectural, this could, I think, have been dealt with rather more clearly and succinctly. Noble and royal marriages are the subject of a fascinating article by Constance B. Bouchard, 'Consanguinity and Noble Marriages in the Tenth and Eleventh Centuries' (*Speculum*). Ms Bouchard traces the effects of the early ninth-century Canon Law decree that the original 'four degrees' of consanguinity within which marriage was proscribed should be raised to seven. This had the rapid effect of rendering such a small group as the early medieval nobility incapable of further intermarriage. While the article deals primarily with the effects of this in tenth- and eleventh-century France, showing its wide dynastic and political effects, Figures 2 and 4 show where the English nobility were linked to that of western Europe. Ms Bouchard also notes that the instruction of the Synod of Ingelheim of 948, which ordered the nobility to draw up 'ancestor lists' has, inadvertently, left us with much useful documentation. Her study is invaluable for the whole topic of dynastic alliances and the structure of the noble class.

EC publishes a long and detailed article on 'The Celtic Church in Anglo-Saxon Times' by Claude Evans. This is a straight historical account, not involving any new material, but making good, clear sense of the development of the Celtic Church, its links and deviations from Rome, and how and why these developed. 'Anglo-Saxon saints in Old Norse sources and vice versa' by Christine E. Fell (*Proceedings of the Eighth Viking Congress*⁴) demonstrates that not only were Scandinavian saints such as Olave and Magnus venerated in the British Isles, but that Anglo-Saxon saints were venerated in Iceland. Mrs Fell deals briefly with post-Conquest saints, and in greater detail with Anselm, Bede, Cuthbert, Dunstan, Edmund the Martyr, Edward the Confessor, Edward the Martyr, Oswald, and Walburga, examining the possible reasons for their cults, and the nature and extent of them. Her material is drawn not only from hagiographies, martyrologies, and calendars, but from the extant sagas which celebrate Dunstan, Edward the Confessor, Oswald, and Edward the Martyr, and from the reference to a saga, no longer extant, about Edmund the Martyr. 'Saint Oswald Roi de Northumbrie. Étude d'Hagiographie Royale' (*Analecta Bollandiana*, 1980) by Robert Folz, examines the cult of St Oswald, its extent, and the means by which it was promulgated through Bede,

Aelfric, and later authors such as Drogon, Reginald of Coldingham and the twelfth-century German poem 'Von Sant Oswald in Engelland'. M Folz notes references in martyrologies and calendars, the transmission of relics, dedications, both in England and on the Continent and finally, the liturgical texts in which Oswald is celebrated. The article gives a very clear picture of the wide popularity of this first Anglo-Saxon martyr-king. An attempt to draw up a list of the books which were in the library at Malmesbury Abbey before the Conquest is made by Rodney Thomson in 'Identifiable books from the pre-Conquest library of Malmesbury Abbey' (*ASE*). Thomson derives his list from Leland's *Collectanea* and *De Scriptoribus*, from William of Malmesbury, and from extant Mss. which show evidence of having been at Malmesbury. He concludes that one or two of the extant books may actually have belonged to Aldhelm, and his list, tentative and putative though it must be, shows how rich and various the possessions of the library must have been.

Finally in this section we have the year's attempt at popularizing Dark Age and Anglo-Saxon history and culture in Michael Wood's *In Search of the Dark Ages*⁶. This is an attractive, well-illustrated book, the result of a recent TV series. It has, however, many shortcomings, most of them deriving from its apparent indecision about the type of reader it is aimed at. The dramatic is, wherever possible, played up: connecting links are tenuous, although there is constant appeal to scholarly authorities. Technical words are used without explanation, translation is in a modern jargon which destroys the tone of the original, and comments are then made on the tone derived from the translation (see the quotation from Tacitus on p. 32.). There are some dubious connections. The excavations at South Cadbury are, properly, associated very tentatively with Arthur, but by p. 195 the same place 'last (saw) action in the Arthurian wars'. 'The Battle of Maldon' is said to 'end' with Byrthwold's speech (which it does not) and there is no mention that the text, as we have it, is further incomplete. In short, the whole book is too inaccurate to be of use to scholars, and too pretentious and detailed to appeal to children or the totally uninformed. On p. 107, the blood-eagle is said to have been performed on St Edmund, despite the fact that Abbo's *Passio Sancti Eadmundi* and Ælfric's *Life* give a detailed account of his Sebastian-like martyrdom and final beheading. If Mr Wood has discovered a source for the blood-eagling, unrecorded in Grant Loomis's 'The Growth of the St Edmund Legend' (*HSN*.xiv.1932), and still unknown to later scholars, he should certainly have mentioned this. I suspect, however, that he has simply made a mistake.

I regret that I have been unable to see *Angles, Saxons and Jutes: Essays presented to J. N. L. Myres*⁷, edited by Vera I. Evison, David Hill's *An Atlas of Anglo-Saxon England*⁸, or Dorothy Whitelock's *History, Law and Literature in 10th and 11th Century England*⁹.

⁶ *In Search of the Dark Ages*, by Michael Wood. BBC. pp. 244. £8.95.

⁷ *Angles, Saxons and Jutes: Essays presented to J. N. L. Myres*, ed. by Vera I. Evison. Clarendon. pp. xxx + 255. £25.

⁸ *An Atlas of Anglo-Saxon England*, by David Hill. Blackwell. pp. 192. £18.

⁹ *History, Law and Literature in 10th and 11th Century England*, by D. Whitelock. VR. pp. 368. £22.

3. Vocabulary

Tony Hunt, in 'The O.E. Vocabularies in Ms. Oxford, Bodley 730' (NM), supplements Wright and Wülcker's collection, printing fragmentary OE glosses, previously unpublished, copied in hands later than the main Ms. which contains Cassian's *Institutes* and ten of the *Collations*. Of OE interest are the second, third, and fourth gloss-fragments, respectively: terms for birds, fish, textile production, household, family and occupational matters, trees and herbs; scattered miscellaneous glosses in OE and Anglo-Norman; parts of the body, and a vocabulary showing basic correspondence with Ælfric's.

Ingegerd Lohmander, in *Old and Middle English Words for 'Disgrace' and 'Dishonour'* (GSE 49) takes vocabulary in translations from three periods (the late ninth and early tenth centuries; c.950–c.1100; c.1350–c.1500) to 'investigate some structural changes in the O.E. lexicon'. The somewhat idiosyncratic criteria for delimiting the semantic field are clearly explained; handled cautiously, the work is useful for the interesting material it throws up rather than for its overall conclusions about the reasons for the shift from a rich and varied first-period native lexis to a rather more limited third-period lexis of largely French origin in the chosen field.

Olof Arngart points out that his improvement on his 1956 edition (the first ever) of the Durham Proverbs enlarges our knowledge of OE lexis in 'The Durham Proverbs' (*Speculum*).

Old English vocabulary is the handmaid to Latin in R. L. Thomson's 'Ælfric's Latin Vocabulary' (*LeedsSE*), which considers points of interest in the classified Latin/OE worldlist appended to Ælfric's grammar of Latin in OE, especially detail of the characteristically medieval stratum of vocabulary which has not been fully incorporated into Latin dictionaries.

As for individual items, P. O'Neill, in 'O.E. *Brondegur*' (NM), offers a convincing explanation for this otherwise problematical nonce-form, which glosses *erugini* (plant-blight) in Ps. 77.46. Probably a scribe unfamiliar with OE has 'telescoped' OE *brond* (glossing *erugini*, from *erugo* = rust, plant-blight) and OE *egur[um]* (water, deluge, cataclysm, glossing *grandine*, from *grando* = hailstorm, and by extension, deluge, storm). The mistake seems likely, granted the probable layout of the exemplar, facilitating eye-slip and conflation. J. E. Cross, in two pieces arising out of his continuing work on the OE *Martyrology*, shows how vital it is to consider early medieval Latinity and to consult variants in Latin Mss. of versions of the sources of OE works. In 'Old English *Leasere*' (N&Q), he demonstrates the inappropriateness of the Bosworth-Toller and Clark Hall/Merritt definition of *leasere* II as 'jester'. Its likely antecedent, Latin *scurro/scurra*, had by the eighth and ninth centuries extended its meaning to 'soldier of the guard' and to 'attendant, investigator, executioner'. Cross argues that OE *leasere*, as well as retaining its etymological force, extended to reflect the post-classical development of Latin *scurro*, and that it should be allowed a neutral meaning, 'guard, official', appropriate to the *Martyrology* examples. With an eye to current lexicography, Cross argues for a new entry in the revision of the Anglo-Saxon Dictionary, in '“Passio Symphoriani” and O.E. “Cun(d)”: for the Revision of the Dictionary' (NM). *Cun(d)* appears in the CCCC Ms. 196 of the *Martyrology* as a variant of the Cotton Julius A.x *cild*. There are variants for the critical wordings in ninth-century and earlier Latin Mss. (as compared with available printed texts) of the *Passio Symphoriani*. The possibility exists of *cun(d)* (cf. *cennan*, *cynnan* = to

bear, give birth to) as the translation of Latin *nate* (vocative of *natus* = offspring, cf. *nasci* = to be born). It was certainly acceptable to the corrector of the OE Ms. R. Derolez and U. Schwab, in '*Logðor*, ein altenglisches Glossewort' (*Studia Germanica Gandensis*, XXI [1980-1]), reject any etymological connection of the OE glossary entry *logðor*, *logdor* (etc.) with ON *Loki* and *Lóðurr*, as postulated by Krogmann and Marquardt. They offer instead the translation 'sorcerer, juggler, trickster' and relate the word to the root **leug-*, **lug-*, 'to lie' and to the old agent-suffix - *ðor*.

A puzzling class of agent-nouns is examined by A. L. Sihler in 'Early English Feminine Agent-Nouns in -ild: a P. I. E. Relic' (*Die Sprache*). He argues that the problematic -ild suffix (as in *Ancrene Riwe*: *cheapild*, *maðelild*, *grucchild*, *fostrild*, *uorschuppild*) is another manifestation of the Primitive Indo-European **-sor-*, 'a shadowy and seemingly very ancient feminine marker'. In a lively discussion, Sihler presents the arguments against, as well as for, his case, concluding on balance that his solution is formally and functionally more plausible than previous suggestions.

The question of OE personal-name meanings and of the possible phonological effect of the surviving semantic force of their elements looms large in Fran Colman's 'The Name-Element *Æðel-* and Related Problems' (*N&Q*). Having formulated a rule explaining the loss of intervocalic /ð/ under certain conditions, with compensatory lengthening (hence *staðol* but *stælan*), she attributes the lateness of its (analogical) operation in *Æðel-* names to the continued semantic force of that element (cf. the adjective *æðele* = noble). The interest of this to scholars of OE literature and culture is demonstrated in her tortuous explication of a psalm-illustration in Ms. Harley 603 as a rebus punning on *æfel* = noble/*ægel-* = Egil the bowman, and also on *mund* = hand, power/*munt* = mountain (the picture shows an archer shooting at a 'cairn', the whole being labelled *ægelmund*). If she is right, OE onomastic wordplay involves more complex mental gymnastics than those suggested by Fred C. Robinson (*Anglia*, 86, 1968).

Claus-Dieter Wetzel's study of word-division at line-ends in OE Mss., *Die Worttrennung am Zeilenende in altenglischen Handschriften*¹⁰, argues for a high degree of linguistic awareness in OE scribal practices. His meticulous and lucid examination of morphological, phonological, and semantic factors and conditions in close on 125,000 word-divisions across lines in 168 Mss. reveals considerable systematic consistency, based on linguistic principles and hardly varying with date or provenance of copying. Wetzel's book comes with microfiche supplements listing word-divisions in various consonantal and vocalic circumstances and considering the special circumstances, where abbreviations coincide with line-ends.

4. Literature: General

Two collections of essays have appeared, *In Geardagum IV*³ now apparently edited by Raymond Tripp, and *Eight Anglo-Saxon Studies (SP)* which is dedicated to Norman E. Eliason to mark his retirement, and opens with a tribute to the man and his work by Joseph S. Wittig. The other articles from both volumes are noticed in their relevant sections. I have not been able to see

¹⁰ *Die Worttrennung am Zeilenende in altenglischen Handschriften*, by Claus-Dieter Wetzel. Lang. pp. xxxiii + 495 + 6 microfiches. Sfr. 110.

Dwight Conquergood's 'Boasting in Anglo-Saxon England: Performance and the Heroic Ethos' (*Literature in Performance*), Keizo Ohba's *English Studies in Cambridge Style* (Kyoto), or John Miles Foley's edition of *Oral Traditional Literature: a Festschrift for Albert Bates Lord* (OSU).

It seems appropriate to begin with 'The Oldest West-Saxon Text?' by H. L. Rogers (*RES*). This discusses the Charter (Birch 1334), now in the Chichester Diocesan Records Office (Cap I/17/2), in which, in 780, Oslac grants a portion of land near Chichester to the church of St Paul at Selsey, and this grant is confirmed by Offa between 787 and 796. Rogers provides a full description of the Ms. noting that the earlier grant is written in 'remarkably pure early W. Saxon', and that the subsequent confirmation was made by a Selsey scribe, with possible Kentish connections, perhaps trained at Winchester. He suspects that the Oslac charter predates the Cynewulf charter of c. 778, which he believes to be a 'contemporary' draft; for it, unlike Oslac, shows Mercian influence. If this is so, then Birch 1334 is the earliest West Saxon text we possess.

Fred C. Robinson, in an attempt to encourage the study of OE literature in the integral form in which it has descended to us, has prepared an edition of the third petition or envoi to Bede's *Ecclesiastical History of the English People*. His 'Bede's "Envoi" to the Old English History: An Experiment in Editing' (*SP*) has critical introduction, translation and full notes of the eleventh century codex Corpus Christi College, Cambridge 41, and presents 'a text of complex authorship and prose-verse form in the composite, integral state that its last shaper intended it to have'.

Olof Arngart has produced a new edition of *The Durham Proverbs (Speculum)* with an improved text and a far more detailed commentary than he offered in 1956. The Ms. is of interest itself, and the maxims range considerably in age, some showing parallels with other OE poetry (notably No. 23, which recalls *The Wanderer*, l. 68), others having Old Norse elements. This edition should tempt scholars to further study, not only of *The Durham Proverbs* themselves, but of their place in the maxim tradition. 'The Early English Lyricist' (*Neophil*) is an excellently argued article by Lamar York, for his theory that 'the monastery and the mead-hall' were close together, in that monks, learned in both secular classical literature and the Anglo-Saxon language, could well have been the authors of secular vernacular poetry.

An extremely scholarly account of a subject in which there are very few experts is given by Peter Clemoes in 'Liturgical Influence and Punctuation in Late Old English and Early Middle English Manuscripts' (*OEN*). Professor Clemoes shows that liturgical pointing lies behind the punctuation of OE and ME verse and prose. His excellent glossaries of technical terms of both rhetoric and music make this work intelligible to the scholar who is expert in neither the music nor the liturgy of the period. Clearly, much more work needs to be done on this subject, and one hopes that Professor Clemoes will continue his study. Another most learned inquiry in the field of music is Leo Treitler's 'Oral, Written and Literate Process in the Transmission of Medieval Music' (*Speculum*). The article deals with an extremely technical problem, usually accessible only to specialists in liturgical chant. Nevertheless, Dr Treitler succeeds in making his points perfectly clear, by analogy, definition, and example. He writes both clearly and wittily, so that any medievalist with an interest and some basic knowledge of music can both enjoy and learn from him.

From song to wine, and to Christine E. Fell's profoundly common-sensical examination of the term *cæren*, together with other terms involved in viticulture in 'A Note on Old English Wine Terminology: the Problem of *Cæren*' (*NMS*). By using medical texts, as well as glosses, and by comparison with other (related) fluids, she establishes the nature of *cæren*, and shows how unlikely it was that the word should be familiar from biblical uses alone. Here the realistic wine-press of BL Ms. Cotton Claudius B IV, contrasted with a stylised Noah at work on the vines, makes a telling point. My only caveat (as a family bee-keeper) is Professor Fell's contention that *cæren* ('must') would be more readily available than honey as a sweetening agent. Near the northern limits of viticulture, this, even given a bad honey year, seems unlikely.

In 'The Soldier of Christ in Old English Prose and Poetry' (*LeedsSE*), Joyce Hill counters the old belief that OE Christian prose and poetry adapted the earlier heroic and military vocabulary and style to new uses. Her examination of *Guthlac A*, *Juliana*, *The Fates of the Apostles*, and *Andreas* seems to prove her case that the authors found their military terminology in patristic and Anglo-Latin authors. Though she herself admits that it is difficult to make a proper distinction between the early Christian and the Pagan and Germanic use of military terms, her evidence convinced me that the case is not the simple one which found acceptance in the past. I was less easily persuaded by Nicolas Jacobs' 'The Old English Heroic Tradition in the Light of Welsh Evidence' (*Cambridge Medieval Celtic Studies*). Taking the work of Aneirin and Taliesin to define 'the heroic', Mr Jacobs measures OE 'heroic' poetry against it, and finds that little remains, except the *Fight at Finnsburh*, the Finnsburh and Ravenswood episodes, and 'the substance but not the form' of other incidents in *Beowulf*. Even in *þā lāfe*, he has reservations. It is a lengthy article which merely left me in doubt as to the use of his initial comparison. One might conclude 'Oh Geats are Geats and Welsh are Welsh, and never the twain shall meet'.

5. *Beowulf*

There seems to have been slightly less work on *Beowulf* than in previous years, and, with a few notable exceptions, much of it is minor. The question of dating came up several times, usually in favour of the tenth century. I found none of the arguments wholly convincing. David N. Dumville, in 'Beowulf and the Celtic World: The Uses of Evidence' (*Traditio*), points out, justly, that connections between *Beowulf* and Celtic literature have been ignored in the past, probably for lack of scholars fluent in Latin, OE, and Celtic. He suggests that the kind of metrical and linguistic studies which have been useful in dating early Irish texts have never been applied to *Beowulf*, but might prove more fruitful than research into Scandinavian history. He proposes an approach on these terms, aided by text-history and transmission-history, and the taking into consideration of other linked cultures, especially the Celtic. Many of his notions are interesting, though (as in his idea that following Celtic monastic practice *Beowulf* was intended for a religious rather than a lay audience), wholly incapable of proof and therefore unfruitful. Also, recent scholarship has suggested that dating by linguistic studies has not always proved reliable.

Patricia Poussa argues strongly for a tenth-century date for *Beowulf* in *NM*. Her evidence includes the cultural background of assimilated Scandinavian settlers in the tenth century, parallels in the settings of the poem with the Baltic

towns with which there might have been tenth-century trading or political links, and possible evidence in the diction which could reflect an 'unstable, non-standard' dialect which might have obtained in the tenth-century Danelaw. The real difficulty with all of this is that there is little or no real evidence, except for an integrated Danelaw on which all the other speculation is based. Ms Poussa's careful tabulation of possible periods of composition against necessary conditions, when set against the total absence of other comparable poetry, adds nothing to her argument. I was equally unconvinced by 'Beowulf and the Tenth Century' (*BJRL*) by W. G. Busse and R. Holtei. By comparing the pragmatic implications of the text of the poem with the *Chronicle* accounts of the reign of Æthelred, the authors suggest that it is intended to answer some of the problems which that period raised. The case is put at length, in a series of ponderous circular truisms in a style which does not make their argument easier to follow.

I found that the most useful work on *Beowulf* was that of critics who attempted less radical problems than the date of the poem, and turned to some of its difficulties and apparent discrepancies on a smaller scale. Karl P. Wendersdorf in 'Beowulf: The Paganism of Hrothgar's Danes' (*SP*) shows, convincingly, I think, that the problem of ll. 170–88, the idolatry of Hrothgar's followers, is probably more apparent than real. Historical and ecclesiastical records show that the Church was fighting against reversions to heathen practices in the seventh, eighth, and ninth centuries, both on the continent and in England. Thus the *Beowulf* poet's reference to the apostasy of the Danes would have been recognized and understood by his original audience. Another enlightening article is 'Grendel in Hell' (*ES*) by Malcolm Andrew. Again, the phrase in l. 1016 where Grendel is described as *feond on helle* is shown as presenting no real problem. The concepts of sin and hell in the Fathers of the Church, and especially in Augustine and Gregory, are shown to be precisely applicable to Grendel; even, in Augustine, to the reference to Cain, the first man to choose sin consciously and with premeditation. Later medieval commentators make explicit the idea that the sinner, consumed in his own fire of evil, is actually 'in hell'. As Andrew points out, we cannot know that the *Beowulf* poet had knowledge of these writings, though they were known to Bede, but the presumptive evidence is very strong.

Taking, as her starting-point, Professor Shippey's 'Maxims in Old English Narrative: Literary Art or Traditional Wisdom?'¹¹, Elaine Tuttle Hansen in 'Hrothgar's "sermon" in *Beowulf* as parental wisdom' (*ASE*) links Hrothgar's 'sermon' (ll. 1700–84), with the gnomic sayings in *Beowulf* as part of traditional wisdom literature. In both the 'sermon' and the sayings, Ms Hansen sees the use of traditional material, brought in to show a fixed and understood scale of values. Her assessment of Hrothgar's speech is effective in showing its importance to the poem as a whole. The recurrent motif of feast and sleep in *Beowulf* is analysed by Harry E. Kavros in 'Swefan aefter symble: The Feast-Sleep Theme in *Beowulf*' (*Neophil*). He presents the significance of this motif and its importance to the structure and tone of the poem in an interesting and very readable article. I cannot, however, go the whole way with Martin

¹¹ 'Maxims in Old English Narrative: Literary Art or Traditional Wisdom?', by Thomas Shippey, in *Oral Tradition Literary Tradition*, ed. by Hans Bekker-Nielsen *et al.* Odense (1977). pp. 121. £5.

Camargo in 'The Finn Episode, and the Tragedy of Revenge in *Beowulf*' (SP). He argues, convincingly, that the Finn Episode is a link in the pattern of tragic revenge, joining Finnsburg with Heorot, Hildeburgh with Wealhtheow, and Hnæf's sister's son with Beowulf, son of Hygelac's sister. The Finn story, interpolated immediately after Beowulf's victory over Grendel, shows how revenge generates further tragedy. So far I can agree with Camargo, but I think he pushes his argument too far when he sees the episode as a reminder that only Christian love and charity can lead to secure peace.

In 'The Ravens in *Beowulf*' (JEGP), Sylvia Huntley Horowitz deduces a complex pattern from the raven references in *Beowulf*. These become a deliberate warning, by a Christian poet, for a Christian audience about the dangers of accepting material gifts and temporal power as goods in themselves. This theory stretches the perceptive powers of the original audience, and my credulity, too far. I have far more sympathy for the common-sense solution to the often-raised problem of *Beowulf* 210–16 put forward by Donald K. Fry in 'Launching Ships in *Beowulf* 210–216 and *Brunanburgh* 32b–36' (MP). The passage seems to suggest that Beowulf and his crew launch and board their ship twice in one departure, and many suggestions have been made to explain this. Fry, whom I suspect of nautical experience, points out that a boat may be grounded and anchored at the same time. It is re-launched by the crew hauling on the anchor-cable astern, and jumping up and down on the stern at the same time to free the prow from the sand. This method not only works (*verb. sap.*) but it fits both the description in *Beowulf* and the briefer statements concerning Anlaf's hurried departure in *Brunanburgh*, and should, I think, be considered as the best explanation yet advanced.

In '*Beowulf* 1–2: An Argument for a New Reading' (ES), James B. Spamer has collected and reviewed all the parallel grammatical examples which might throw light on the opening lines of *Beowulf*. His suggested translation is not only consistent with his examples from *Beowulf* and elsewhere, but has the additional merit of placing emphasis, as no previous attempt has done, on the 'kings' and the 'nobles' with whom the story is to be concerned. A plea for the deletion of three of the four negative particles which editors have added to the *Beowulf* text is made by Paul B. Taylor in '*Beowulf* 1130, 1875 and 2006. In Defence of the Manuscript' (NM). His argument in the first two cases is very strong. In the last, it is weaker, for though it is quite possible to read *begylpan* as perfective, a *gylp* does not always carry the sense of 'revenge' which, if the negative is dropped, it is forced to do. The passage is, anyway, corrupt for in the Ms. there is no gap between [*be*] *gylpan* and *þearf*, and *aenig* in 2007a is an emendation by Kemble for a missing word, so the simple removal of the inserted *na* cannot resolve the whole difficulty. This last is, however, the least good case in an otherwise persuasive argument. Another good, though necessarily inconclusive, case is made by Harvey De Roo in '*Beowulf* 2223b: A Thief by Any Other Name?' (MP). He argues for the acceptance of Lawrence's reconstruction of the indecipherable word in *Beowulf* 2223b (f.182r) as *þegn*, rather than Kemble's *þeow*. Unlike the earlier scholars, De Roo bases his argument on lexical investigations, which he documents in the article.

The immensely flexible formula system which constituted the 'word-hoard' of the OE poet is the subject-matter of John D. Niles' 'Compound Diction and the Style of *Beowulf*' (ES). Niles shows that while formulaic diction is characteristic of all oral poetry, it can be used in very different ways. He compares

Milman Parry's statistics for the repetition of *δῖος* 'Ἀχιλλεύς in Homer (a total of thirty-four) with the Beowulf poet's references to Hrothgar, which, in 2,199 lines, total sixty-three different nominal expressions, and demonstrates that this enormous flexibility of compounds is not merely ornamental, but functional. This is interesting work which gets beyond the oral-formulaic theory to what lay behind it.

Attention continues to focus on Unferð, and Patricia Silber in 'Rhetoric as Progress in the Unferð Episode' (*TSL*) offers a detailed analysis of the ambiguous diction, imagery, and rhetorical patterns of the speeches in this flying exchange. She sees the whole episode as linking Beowulf's arrival at Heorot amongst Hroðgar and the *duguð* on the ale-bench with his eventual victory over Grendel. Hroðgar and the *duguð* have failed, Unferð has failed in his role as *ðyle*; Beowulf, by his clear command of words and his success in the flying, shows himself as the man who can succeed. I found, after the excellent analysis, the conclusions rather forced. I was also unconvinced by Katherine O'Brian O'Keefe's view that Grendel embodies the whole range of the 'other-than-human'. Her examination of the words used to describe him, and of their frequent misleading translation was excellent, including her plea for the retention of the Ms. *synscapa* (l. 707), and I felt that her point that Grendel is defined not by what he is, but by what he does, was valid. But this does not actually necessitate that he can become incorporeal or corporeal at will. Her 'Beowulf, Lines 702b-836: Transformations and the Limits of the Human' (*TSL*) raises a number of other interesting points, including the suggestion that the evil in Grendel taints Heorot, and accounts for the lapse of the Danes into pagan practices, but as with her primary thesis, there is too little real substantiation.

Th. L. Keller in 'The dragon in *Beowulf* revisited' (*MÆ*) attempts a useful description of the appearance, habits, approximate size, and best areas for stabbing of the *eorðdracan*. Comparison with other dragon-slaying stories points up the unusual role of Wiglaf. Beowulf, the old hero, faced with a fitting adversary, goes unflinchingly to his doom, and to the glory of an heroic death. His final blow is the *coup de grâce*, but Wiglaf's help is needed, and thus Wiglaf takes on the mantle of the old hero and lives to carry on the tradition.

Beowulf is the ideal Germanic hero too for Samuel M. Riley. In 'Beowulf Lines 3180-82' (*Expl*) he points out that the words *mildust*, *monðwærust*, and *liodst* share a range of meanings not necessarily Christian, and may be consciously-used synonyms for the generosity and bravery of the pre-Christian Germanic hero. Finally, in 'Beowulf' (*Expl*), Roberta Adams Albrecht considers the last Fitt of the poem. She finds a fatalistic despair, but sees in the word *lof-geornest* a final optimism pointing towards the hero's memory forever enshrined in a song of praise. I found little in the article to substantiate her claim.

I have been unable to see the articles in Colin Chase's edition of *The Dating of Beowulf*¹², Peter Farina's 'The Christian Color of *Beowulf*: Fact or Fiction?' (*USFLQ*), Yoshio Harada's 'Some Observations on Epic Formula in *The Phoenix* and *Beowulf*' (*Kitasato Jnl. of Liberal Arts and Sciences*), Thomas

¹² *The Dating of Beowulf*, ed. by Colin Chase. OE Series 6. Toronto U. pp. 220. £21.95.

Elwood Hart's 'Calculated Casualties in *Beowulf*: Geometrical Scaffolding and Verbal Symbol' (*SN*), or Margaret A. L. Locherbie-Cameron's 'Structure, Mood and Meaning in *Beowulf*' (*Poetica*). Also, despite my curiosity, I regret that I was unable to see the libretto by Kenneth Pickering and Keith Cole of *Beowulf: a rock musical* published by Samuel French.

6. The Junius Manuscript

Most of the work has concentrated on *Exodus*, with, first, a new edition of the text with translation and commentary by J. R. R. Tolkien. *The Old English 'Exodus'*¹³ is based on the edited text and notes made by the late Professor Tolkien for a series of lectures during the 1930s and 1940s and probably never intended to be issued as a book. But Joan Turville-Petre's edition is not merely a work of *pietas* in memory of her old teacher. Though the commentary does sometimes, as she says, strike the reader as old-fashioned, it is old-fashioned in the best sense of the word, meticulous, immensely learned, and, unlike many modern commentaries, it is scrupulous in alerting the reader to unsolved problems and in explaining why suggested solutions are unacceptable. The sense of a teaching voice remains ('Frankly, I do not understand the reason for *twa þusendo*'), and it is to Joan Turville-Petre's credit that she has retained this tone. The translation is, as one might expect, rich, and retaining strong alliteration, readable for its own sake. The text itself is clearly laid out, with full apparatus. The editor has retained Tolkien's transposition of ll. 93–107, 108–24. His own note justifies his following of Gollancz in this, and no one has so far succeeded either in justifying the Ms. text or in explaining the apparent displacement. We should be grateful to Joan Turville-Petre for rescuing this work from oblivion.

A good case for regarding *Exodus* as typology rather than straightforward exposition is made by Maxwell Luria in 'The Old English *Exodus* as a Christian Poem: Notes Towards a Reading' (*Neophil*). In this he points to the iconographical elaboration of the scriptural text, and the introduction of other 'type' figures such as Noah and Abraham. Stanley R. Hauer also sees Christological typology in the poem. 'The Patriarchal Digression in the Old English *Exodus*, Lines 362–446' (*SP*) is an attempt to integrate the Noah, Abraham, and Temple-building digression into the main theme of *Exodus*, relating it through genealogy, thematic parallels, imagery, and typology. He makes a good case for his claim, though I do not agree that these lines can be regarded as the 'sub-plot' he claims them to be. In 'Noah, Abraham, and the Crossing of the Red Sea' (*Neophil*), Paul F. Ferguson tackles the same problem from a slightly different angle, though he ends with the same typological conclusion. His suggestion that we should not seek for causal integration of the Noah/Abraham episode, because OE poetry provides few examples of this, and that it proceeds rather from a series of linked pictures, which both parallel and succeed one another, is a good one. The apparently unrelated episodes therefore become analogues which both exemplify and expand the extended typological meaning of the Red Sea crossing. In his more detailed examination he is less convincing. It is, however, of interest that these three articles all point to an extended and typological sense in the poem, and that each of them has

¹³ *The Old English 'Exodus'*, ed. and trans. by J. R. R. Tolkien; ed. by Joan Turville-Petre. OUP. pp. 79. £7.95.

approached this from a different angle.

The remaining two articles on *Exodus* deal with specific difficulties in the text. In 'A Note on the Old English *Exodus* Lines 416–53' (*ELN*), Nina Boyd examines the *Vulgate, Exodus*, Chap. 12, and finds parallels to suggest that this passage is more concerned with the freeing of the Israelites than with the fate of the slaughtered Egyptians. Her reading of the OE *Exodus* therefore necessitates the full point to be removed from 48, so that *swa* becomes a relative, and *seo mengeo* the subject of *dreah*. This is an interesting suggestion, but does not solve the inherent difficulty of *dreah fæsten* which she does not mention. In this same passage, Tolkien¹² suspects corrupt text, and suggests that *fæsten* should be emended to *facen*. J. R. Hall in 'Old English *Exodus* 334b–351a: The Leader and the Light' (*ELN*) argues logically and persuasively for the retention of the original *mæretorht*, 'splendidly bright' rather than the usual emendation of *meretorht*, 'sea-bright'. He shows that the Ms. version links the crossing of the Red Sea to the beginning of the Israelite's journey, when *Dæg wæs mære/ofer middangeard . . .* and, more importantly, it links their leader and the light, the literal light as a type of the spiritual light. Mr Hall does not note that in 344b the morning light is *Godes beacna* and that the connection between *beacon* and *beckon* further strengthens his case for the typological significance of 'light'.

Thomas D. Hill raises the problem of the concluding passage of *Christ and Satan* in which, among other commands, Satan is ordered to measure hell with his own hands. In 'The Measure of Hell: *Christ and Satan* 695–722' (*PQ*), Hill points to the connection, in this possibly original or possibly unidentified apocryphal command, with the definition of Christ in 696 as *metod alwihta* and the well-known iconographical motif of God measuring creation. If Christ's command in this poem is not original, its source must be in OE, for the word-play on *metan/meotod* is impossible in Latin. In either case, it is the perfect punishment for Satan who has attempted to usurp the place of God.

Finally in this section, Edward I. Condren argues for 'Deor's Artistic Triumph' (*SP*) by suggesting that our reading of the poem has been obfuscated by recollections of Tacitus' *Germania*. He sees a complex pattern of great creative sophistication in *Deor* in which the *scop* is first seen as hero, the king is identified as his antagonist, and finally, the *scop* is seen triumphant over the nameless and forgotten king who has displaced him. I think that Condren has overstressed the complexity of the whole structure, though he provides an interesting reading of the parts. I have not seen Robert Emmett Finnegan's 'God's *handmægen* versus the Devil's *cræft* in Genesis B' (*ESC*). John Vickrey springs to defend his earlier interpretation of *Genesis B* 523 in 'Some Further Remarks on *Selfsceaf*' (*ZDA*), refuting an attack by Kartschoke (*ZDA*, 106, 1977). By detailed reference to Latin tradition he supports his reading of the *hapax legomenon* in *selfscafte guma* (523a) as genitive singular, interpreting the phrase as 'man of self-fate' and applying it to Adam. J. R. Hall, in 'Duality and the Dual Pronoun in *Genesis B*' (*PLL*), argues the importance of the first and second person dual pronouns in the poem's art, in defining 'opposing dualities central to the poem'. (*M.C.*)

7. The Poems of the Vercelli Book

My first task here is to welcome what is, to all intents and purposes, the first complete critical account of the work of Cynewulf. In his preface to

*Cynewulf*¹⁴, Daniel Calder points out that apart from two studies written in the 1940s which do, in part, approach the canon from a literary critical angle (and I presume he is referring to the works of S. K. Das and Claes Schaar), *Cynewulf* has been examined by historians rather than by critics. Much work has been done on single poems, and Professor Calder attempts to bring all this work together, to see the canon as a whole, and to give his own critical opinion upon it. He says, modestly, that his intention has been to open the field for more intense scholarship. In fact, his own book, while by no means exhausting this possibility, covers a good deal of ground. His discussion of 'The Poet and the Canon' is brief, but thorough, and his chapters on each of the four poems succeed in bringing them into focus as the work of one man in a way which also sheds light on each of the individual poems. His final summary of 'Cynewulf's Style and Achievement' is a just one, resisting the temptation to erect too high a pedestal for his subject simply because he is the only Anglo-Saxon poet whose name we know and whose work can be seen as a collection, yet seeing its own value as both mannerist, deriving from his Latin predecessors, and national in its descent from the ancient heroic style.

Cynewulf's Elene is also the subject of an interesting article by Gordon Whatley. In 'The Figure of Constantine the Great in *Cynewulf's Elene*' (*Traditio*), Whatley emphasizes the need to see Constantine as central to the whole poem, as successor to the OT patriarchs and kings, and prototype of the Church Militant. His cross-heralded victory over the Huns initiates *Elene's* search for the true cross, his Empire imposes Christian peace on the world. By showing, if I dare say so, Constantine's crucial function, the author focuses attention on the poem as a whole, rather than on the *Inventio* alone which has up till now, attracted more attention than the first two hundred lines.

In a meticulously detailed study, K. Stevens examines 'Some Aspects of the Metre of the Old English Poem *Andreas*' (*PRIA*, Sect. C). He uses the principles devised by A. J. Bliss in *The Metre of Beowulf* (1962) and his conclusions are based on a complete statistical examination of *Andreas*. His statistics are not included in the article, but may be seen, together with his complete index to the scansion of the poem, in the Library of the Royal Irish Academy. A short note, '*Andreas* 733b' (*N&Q*) by Peter J. Lucas suggests the emendation *þy sel gelyfan* for the Ms. *þy sceolon gelyfan*. This, as with the earlier emendations of Brooks, still requires *gelyfan* to be read as *gelyfen*, but otherwise seems neater and more plausible. Finally, on *Andreas*, Marie M. Walsh considers 'St. Andrew in Anglo-Saxon England: The Evolution of an Apocryphal Hero' (*AnM*), tracing the cult of St Andrew in England and the source of the poem, back to Latin apocryphal writings concerning the saint.

The influence of Ephraim the Syrian on OE poetry is denied by Thomas H. Bestul in 'Ephraim the Syrian and Old English Poetry' (*Anglia*). The suggestion that *Cynewulf* was influenced by the work of Ephraim was first made by A. S. Cook in 1900. Bestul examines *Cynewulf's Elene* and finds little or no evidence for the influence of Ephraim's *Lamentatio*. Nor can he support the adduced parallels between *Christ III* and Ephraim's *De die iudicii*, nor between *Guthlac* and Ephraim's *De penitentia*. He concludes that there is no demonstrably direct evidence that Ephraim's work influenced the period of *Cynewulfian* poetry though it certainly affected late Anglo-Saxon monastic culture.

¹⁴ *Cynewulf*, by Daniel G. Calder. TEAS 327. Twayne. pp. 189. \$13.95.

Valuable new insights into *The Dream of the Rood* and *Christ III* are offered by Christopher L. Chase, in 'Christ III, *The Dream of the Rood*, and Early Christian Passion Piety' (*Viator*, 1980), an article I was unable to see last year. Chase explores the literary and theological conventions which link both poems as 'Christian judgement narrative', and finds parallels in early homilies and in liturgical ceremonies such as the *Adoratio Crucis* of Good Friday. I was less convinced by Chase's attempts to account for the particular emphasis laid during the first millennium on Christ's sufferings, for he himself is forced to admit that he found little real distinction in expression between the piety of the first millennium and that of the later middle ages.

Alexandra Hennessey Olsen in 'Apotheosis and Doctrinal Purpose in The Vercelli Guthlac' (*In Geardagum*³) suggests that the shortening and simplifying of the Latin *Vita*, the source of the OE *Vercelli Guthlac*, were deliberate attempts to focus the attention of a lay audience on doctrinal matters. She argues persuasively that that exemplum is strengthened by making Guthlac a weak man, armed only with piety and faith, powerless by himself to escape the devils and hell, and preserved and saved only by the miraculous intervention of God.

The 'Gregorian' portion of Vercelli *Homily XIV* is examined by Paul E. Szarmach in 'Another Old English Translation of Gregory the Great's *Dialogues*?' (*ES*). Comparison of the Vercelli passage with Gregory (in Moricca's edition) and with Wærferth's translation, suggests the use of other material, and the similarity with *Dialogues IV.i* in Napier I suggests common Mercian influence. Szarmach therefore postulates a pre-existent, possibly Mercian translation of the *Dialogues* such as that behind Napier I, from which this homiletic passage derives. There is, of course, no proof, but Ælfric's statement that the *Dialogues* had been translated is contributory evidence for this very interesting theory.

The final article on the Vercelli Book is of a very different nature. Christine E. Fell in 'Richard Cleasby's Notes on the Vercelli Codex' (*LeedsSE*) describes her discovery inside a facsimile edition of the Vercelli Codex of some pages of notes identified as being by the nineteenth-century Icelandic scholar Richard Cleasby. These notes, dated 'Dec. 1837' refer to the *Penitentials* of Archbishop Ecgbert, and to all the poems from the Codex. They are, as Mrs Fell points out, of interest more to the antiquarian than to the OE scholar, though they indicate quite conclusively that it was Cleasby rather than Grimm or Kemble who first suggested that the runes in *Elene* following 1235 are intended to identify the author.

I have not seen Robert Emmett Finnegan's 'The *lifes weg rihtne* and the *Dream of the Rood*' (*Revue de l'Université d'Ottawa*), E. Ó. Carragáin's 'How did the Vercelli Collector Interpret *The Dream of the Rood*?'¹⁵, or Hans Schabram 'Andreas 303 A und 360 B-362 A: Bemerkungen zur Zählebigkeit philologischer Fehlurteile'¹⁶.

¹⁵ In *Studies in English Language and Early Literature in Honour of Paul Christophersen*, ed. by P. M. Tilling. Occas. Papers in Linguistics and Lang. Teaching 8. NUU. pp. viii + 177. £2.50.

¹⁶ In *Geschichtlichkeit und Neuanfang in sprachlichen Kunstwerk: Studien zur englischen Philologie zu Ehren von Fritz W. Schulze*. ed. by Peter Erlebach et al. Narr.

8. The Exeter Book

Quite a wide range has been covered here and I found much of it of interest. In a very clear exposition of *Guthlac A* Kathleen E. Dubs attempts to isolate this poem from the genre of hagiography and to relate it to what Professor Shippey has called 'the literature of wisdom and experience'. '*Guthlac A* and the Acquisition of Wisdom' (*Neophil*) attempts to demonstrate the presence within the poem of most of the characteristics of the Patristic definition of wisdom, and to suggest that the intention is therefore essentially didactic. It is a useful article, though I have reservations in that this didacticism is not necessarily outside the hagiographic tradition of which Ms Dubs gives no definition. Also, Professor Shippey's classification was concerned with elegy and may not, therefore, be wholly applicable. Thomas D. Hill, in 'The Age of Man and the World in the Old English *Guthlac A*' (*JEGP*) remarks the acute awareness of time in the *Guthlac A* poet and takes literally (and, I think properly so), *hafað yldran had*, for angels are indeed older than men; suggesting that this is the first statement of a central theme of the poem. Guthlac's life and that of the world are together drawing to a close, and the holy man's miracles reflect the glory to come. Youth in the world is subject to corruption; in heaven all things will be eternally young. This is a well-argued and plausible reading of the poem.

The same author in 'The First Beginning and the Purest Earth: *Guthlac B*, Lines 1-14' (*N&Q*) suggests that the odd opening of the poem with the 'Birth' of Adam of *þære clænestan . . . foldan* is a typological prefiguring of the birth of Christ from the Virgin and that Christ's life underlines and prefigures that of Guthlac, showing a continuous process which began from the pure earth from which Adam was created.

Muriel Cornell in 'Varieties of Repetition in Old English Poetry: Especially in *The Wanderer* and *The Seafarer*' (*Neophil*) makes further excellent distinction between these two poems (which are all too often regarded as a sort of amalgamated *Wanderfarer*), by comparing the use of repetition, and tabulating alliterative choice and considering its effect in specific cases. Repetition is divided into the use of separate words, compound elements and synonyms, and sequences of clauses and phrases. The result is to show that the use of the device is quite distinct in each poem and depends upon theme as well as the stylistic preference of the individual poet.

Although I sympathize, I do not think that R. A. Peters' plea for changing the title of *The Wanderer* to *The Exile* is likely to be adopted on purely practical grounds, but his summary in 'Philosophy and Theme of the Old English Poem *The Exile*' (*Neophil*) of the basic philosophy of the poem which he sees as a parallel to various passages from St Matthew's *Gospel* is excellent.

The question of whether the 'message' conveyed by the rune-staff is prosopopoeic is re-opened by Peter Orton in 'The Speaker in *The Husband's Message*' (*LeedsSE*). The problem arises from the damaged condition of this part of the Exeter Book Ms., and Orton's examination of it suggests that the passage is an example of prosopopoeia, showing deliberate and sophisticated ambiguity in the contrast between the terseness of the message, and the eloquence of the inanimate object which conveys it. From husbands to wives, and 'The Situation of the Narrator in The Old English *Wife's Lament*' (*Speculum*). This examination by Karl P. Wentersdorf represents yet another attempt to unravel the complex relationships within the poem. He suggests that the whole structure may be divided into four sections, and that the number

of men involved depends on the reading of the preterite tenses in 6–17, but as this remains debatable the rest of his evidence does not strike me as at all conclusive. The whole article with its detailed consideration of caves, sacred groves, the Church's view of pagan shrines and comparisons with the *Freistein* in Bern, and Despair's cave in *The Faerie Queene* is of interest, but too lengthy. By concentrating so much on the trees (let alone the caves), he has failed to find any better path through the wood, and *The Wife's Lament* remains a very puzzling poem. The two articles that I have seen on *Wulf and Eadwacer* also fail, in my opinion, to arrive at any solution to the problems it poses. In 'The Ambiguity of *Wulf and Eadwacer*' (*SP*) Peter S. Baker examines the language and concludes that the main problems are lexical, deriving from poor definitions adopted by earlier critics. His evidence is persuasive but does not provide much further elucidation, and he returns in the end to a slightly modified form of Bradley's reading of 1888. Richard F. Giles is bolder. In 'Wulf and Eadwacer: A New Reading' (*Neophil*) he develops J. F. Adams' suggestion that *Eadwacer* 'is not a character', but a noun meaning 'property-watcher' and that the poem is therefore a kind of interior monologue by the woman who thus ironically refers to herself for she has been left, by Wulf, to protect their child. This is ingenious, but while it simplifies the poem in one way, I suspect that it sophisticates it too much in others.

Robert D. Stevick in 'Mathematical Proportions and Symbolism in *The Phoenix*' (*Viator*, 1980) has made another very odd discovery. *The Phoenix* may be shown to contain a series of inexplicable mathematical symmetries. As far as my now rudimentary mathematics carried me, I could find no flaw in Mr Stevick's assessment, but, like him, I am baffled by its implications. He has given us his breakdown of *Andreas*, and now *The Phoenix*. It would be of considerable interest to know, possibly by the use of a computer, how many OE poems would demonstrate some sort of mathematical patterning and if Mr Stevick has examined any which do not. This kind of study is, in a way, disturbing and clearly much more needs to be done before it can be assessed whether mathematical designs are common or not, whether they can be in any way grouped, and what their implications may be.

Carl T. Berkhout has attempted to resolve 'Four Difficult Passages in the Exeter Book *Maxims*' (*ELN*) and has produced some ingenious suggestions, each with some precedent, and the final one having the additional merit of retaining the Ms. text without emendation. But in these four cases, as in so many more of the *Maxims*, the reader is still left to judge on balance of evidence and personal preference.

A plea for greater attention to the ninety-four-line poem which appears between *The Gifts of Men* and *The Seafarer* is made by Elaine Tuttle Hansen in 'Precepts An Old English Instruction' (*Speculum*). She feels that a general lack of understanding of the genre of this poem (the 'instruction genre', a subsection of 'wisdom literature'), of which there are parallel examples in the OT, in the literatures of Egypt, the Near East and Ireland, may have prejudiced our reading. Her examination of the poem is a very good one and deserves to stimulate further interest in it.

A short article by Raymond St. Jacques on 'Cynewulf's *Juliana*' (*Expl*) returns again to his previous interpretation of the poem as a universal conflict between the forces of good and evil (YW 61.71). He sees Juliana herself as the centre of this cosmic struggle, and a splendid irony in the devil's panegyric

on evil delivered when he is, in fact, her captive. Apart from this point the article contains little that is new.

Ann Harleman Stewart offers a plausible and convincing solution to *Riddle 4* in 'The Solution to Old English *Riddle 4*' (*SP*). She points to the elegaic overtones of this riddle, comparing them with *The Seafarer* and *The Wanderer* and suggests that these are valuable clues to her solution of 'an iron-bound, wooden-stave bucket of water which has been frozen over in the night'. There was, I felt, less evidence for Arnold Talentino's '*Riddle 30: The Vehicle of the Cross*' (*Neophil*) in which, accepting Blackburn's solution, he sees, in the poem, a call for dedication to Christianity through baptismal fire and the recollection of the passion and sacrifice of Christ. The author constructs a good argument, and his comparison with *The Dream of the Rood* is effective, but I do not think the riddle itself provides enough scope to make his theory conclusive.

I have been unable to acquire Dean R. Baldwin's 'Genre and Meaning in the Old English *Phoenix*' (*BWVACET*), Shuji Sato's 'The Exeter Book ff. 76b-78a'¹⁷ or Barrie Ruth Straus' 'Women's Words as Weapons: Speech as Action in *The Wife's Lament*' (*TSL*).

9. Other Poems

Here, there has, in fact, been very little work. I regret not having seen D. G. Scragg's new edition of *The Battle of Maldon*¹⁸, or Kazuo Koike's 'On the Connection between Anglo-Saxon England and the Vikings: Focusing on *The Battle of Maldon*' (*International Culture*). I could not find a translator, and so could not read either Hiroshi Hasegawa's 'The Anglo-Saxon Heroic Epic *The Battle of Maldon*: Focussing on *Fyrd* and Weapons' (*PELL*) or Kazuo Koike's 'The Spear in *The Battle of Maldon*' (*OSELit*), both of which are in Japanese. But there is a very sound re-assessment of this poem by W. G. Busse and R. Holtei. In '*The Battle of Maldon*: A Historical, Heroic and Political Poem' (*Neophil*) the authors set out to define the 'heroic', and decide that the genuinely heroic act is that of the thanes of the Essex *fyrd*, who elect to remain and fight on to the death. Thanes such as these were the most important group in the social structure of the country, and Busse and Holtei suggest that the poem's author is showing that England's only hope lies in such communal action. *Maldon* is both historical and heroic; it is also political in that it draws on these two aspects to make a serious political point.

The question of *loricae* comes up in two articles, one dealing with *Judith* and one on the OE *Journey Charm*. Thomas D. Hill, in 'Invocation of the Trinity and the Tradition of the *Lorica* in Old English Poetry' (*Speculum*) investigates Judith's anachronistic invocation of the Trinity in 83-99. He compares it with the small group of comparable prayers in OE poetry, and finds common circumstances which seem to connect with the Celtic *lorica* tradition. A comparison of the very well-known '*Lorica* of St. Patrick' or 'Cry of the Deer' (still a popular hymn as 'St. Patrick's Breast-plate') with *loricae* of SS Brendan, Colman, Sanctan, and Mugnon shows that these too are invocations to the

¹⁷ 'The Exeter Book ff 76b-78a', by Shuji Sato, in *The History and Structure of the English Language: Presented to Kikuo Miyabe on the Occasion of his Sixtieth Birthday*, ed. by Yoshio Terasawa et al. Kenkyusha.

¹⁸ *The Battle of Maldon*, ed. by D. G. Scragg. Old and Middle English Texts. ManU (1982). pp. 120. hb £12.50, pb £4.50.

Trinity, which, he feels, points to the acceptance of a typically Celtic convention by OE Christian poets, and that this convention may well relate to an underlying magical and incantatory folk belief, still persisting in a Christian society.

Heather Stuart in '*IC me on þisse gyrdel beluce: The Structure and Meaning of the Old English Journey Charm*' (*MÆ*) decides that this poem is not solely a *lorica*, though it has similarities with this genre. She demonstrates further parallels between the *Charm* and a number of MHG *Reisesegan*, especially that of the protective circle, and also points to the connection between the final prayer of the *Charm* and Byrhtnoth's final prayer in *Maldon*. Her conclusion is (justly, I think) that the *Journey Charm* is good poetry, rather than merely functional, and that it operates in the wider context of praying for deliverance 'throughout life and against all earthly evils'. To read it in this wider scope clarifies most of those passages formerly held to be obscure.

Marijane Osborn's '*Hleotan and the Purpose of the Old English Rune Poem*' (*Folklore*) argues that the *Rune Poem* should be regarded as a guide to 'divinatory meditation'. Her theory is based on the secondary meaning of *hleotan* 'to cast lots' by means of which she suggests that the opening *feoh* stanza refers to the folk-custom of runic sortilege, and the need to reward the fortune-teller. Her evidence for this suggestion is largely based on Tacitus *Germania* X, where only modern translators have assumed 'runes' to explain the 'marks' on the slivers of fruit-trees, and is not conclusive. Still less does her theory of the intention of the poem as a whole carry weight.

10. Prose

There has been an interesting spread of work on prose this year, most of it of real value. Gregory K. Jember and Fritz Kemmler provide a serviceable aid for students with their *A Basic Vocabulary of Old English Prose/Grundwortschatz altenglische Prosa*¹⁹, glossed in both English and German. It is an unpretentious product, geared to Sweet/Whitelock (1971) and a few additional prose-texts from Bright (third edn, 1971) and Wyatt (1939). Groups of words are arranged in descending order of frequency of occurrence. It will be a rare bird amongst today's students who dutifully learns his or her way through to group 11, but anyone who does will have acquired a strong foundation for reading-knowledge of OE prose. (M.C.)

'*Cynewulf and Cyneheard and the Icelandic Sagas*' (*LeedsSE*) by R. W. McTurk compares *Parker Chronicle* annal for 755, with Icelandic saga material. There are obvious connections between this annal and the *Laxdæla Saga* and *Vatnsdæla Saga* in the theme of divided loyalty, king versus kinsmen. More importantly, the general pattern of the sagas, noted by Andersson, is also that of *Cynewulf and Cyneheard*, and following Heinzel's *Beschreibung der isländischen Saga* suggests that the annal might well be oral in origin. The possibilities of this comparison are interesting, though speculative, and worth further investigation. Clarification of a puzzling *Chronicle* entry is produced by Thomas Shippey in 'A Missing Army: Some Doubts About The Alfredian *Chronicle*' (*In Geardagum*³). Professor Shippey suggests a reason for the odd loss of all reference to Hæsten and the army at Milton (annal 894) in a way

¹⁹ *A Basic Vocabulary of Old English Prose/Grundwortschatz altenglische Prosa*, by Gregory K. Jember and Fritz Kemmler. Niemeyer. pp. xvi + 48. DM 9.80.

which not only makes sense of the passage itself, but throws light on the relative objectivity of the chronicler. He admits that such a series of complicated manoeuvres might well present problems to a not very skilled writer, but shows that there is also a strong presumption for believing that the chronicler preferred to omit, or gloss over, events which might discredit the policies or actions of King Alfred. If this be so, we have an expression of personal loyalty which should make us beware of accepting the *Chronicle* as a simple objective account.

ASE contains two interesting articles concerning the work of Byrhtferth. In 'Byrhtferth of Ramsey and the early sections of the *Historia Regum* attributed to Symeon of Durham' Michael Lapidge, after an examination of these early sections, suggests that they should be credited to Byrhtferth rather than to Symeon. If this were to be accepted, and Mr Lapidge's evidence seems good, then, as he says, Byrhtferth should be regarded as both a major figure in late Anglo-Saxon culture, and as a major Anglo-Latin author. Peter S. Baker has carried out a parallel study of Byrhtferth's *Enchiridion* and an Oxford *computus*. 'Byrhtferth's *Enchiridion* and the computus in Oxford, St. John's College 17' shows, without doubt, that, apart from a few digressions, the *Enchiridion* follows the order of the J. computus. Furthermore, some of the digressions are explained by marginalia, and by other works in the J. Ms. Mr Baker's findings not only help to elucidate the *Enchiridion*, but also show the importance of such an anthology as J. to the medieval scholar.

N&Q contains two articles continuing the work on the Lindisfarne and Rushworth glosses by the late Professor Alan Ross. 'The Differences Between *Lindisfarne* and *Rushworth Two*' by Paul Bibire and Alan S. C. Ross shows the evidence for the influence of Aldred's *Lindisfarne* gloss on Owun's gloss on *Rushworth Two*. The authors examine dialect evidence for *Rushworth* and *Rushworth Two* and suggest that the Harewood at which Owun, and possibly Farman also, were based, was the small monastery at Harewood near Leeds. A detailed phonological comparison between *Lindisfarne* and *Rushworth Two* indicates not only Lindisfarne influence, but also that of other Latin Mss. which might indicate that *Rushworth* may have been transferred to Chester-le-Street, where there was certainly a larger library than at Harewood. The second article, 'The Use of other Latin Manuscripts by the Glossators of the *Lindisfarne* and *Rushworth Gospels*' by Alan S. C. Ross, continues the same investigation. It deals, primarily, with three glosses, Aldred's gloss to *Lindisfarne*, c. 960 (UG ii.32), Farman's gloss to *Rushworth*, and Owun's gloss to *Rushworth Two*. Both *Rushworth* glosses show Aldredian influence, which point to the work being done at Chester-le-Street. But the problem is more complex. The Mss. at Chester-le-Street to which Aldred might have had access do not at all account for the clear evidence that Aldred used the Latin of *Rushworth*, and that both Farman and Owun used Aldred's gloss. This points to the theory that the glossing of both gospels was done, not only in one place, probably Chester-le-Street, but also, and more significantly, at one time.

In 'A Probable Source for the *Ubi Sunt* Passage in *Blickling Homily V*' (NM), Laura R. McCord says modestly that the similarities in subject-matter and structure between the *ubi sunt* passage in *Blickling V* and Caput viii of St Basil's *Admonitio ad Filium Spiritualem* is no real proof that St Basil is the source for *Blickling*. As the similarities are remarkably close, with some phrases appearing as almost word-for-word translation, I would have little

hesitation in accepting Ms McCord's suggestion.

Ruth Evans has prepared a very clear and well-organized edition of 'An Anonymous Old English Homily for Holy Saturday' (*LeedsSE*). This appears in three early eleventh-century Mss. (Bodley 340 and 342(E); Cambridge, Corpus Christi College 198(F), and 162(G)). Ms Evans, in her introduction, traces the affiliation of the Mss. and explains her editorial method. The text itself is then followed by a complete critical apparatus in three sections, covering Ms. variants, glosses in F, and some later additions in G. The homily itself is a good example of its kind, and the whole edition well worth study.

'The Old English Introductions to the Prose Psalms of the *Paris Psalter*: Sources, Structure and Composition' (*SP*) by Patrick P. O'Neill is a detailed and interesting study of the Introductions and the prose paraphrases of Psalms 1-50 in the *Paris Psalter*. O'Neill demonstrates clearly by comparison between the Latin and the OE that both Introductions and paraphrases were the work of the same author.

Three articles on different aspects of the *Old English Martyrology* by J. E. Cross have appeared. The most important is 'The Influence of Irish Texts and Traditions on the *Old English Martyrology*' (*PRIA*, Section C). This not only shows that the compiler of the *Martyrology* was a man of wide learning with access to books written by Irish writers, but raises questions about the recording of information concerning some Irish saints which was apparently available to the compiler, but whose source is unknown so far. Several details, one brief anecdote, and the name Contablata for St Patrick's mother, appear nowhere else in accounts of St Patrick. An otherwise unknown miracle is attributed to St Columba, and the compiler has interwoven two sources, Bede and the *Anonymous Life*, in his account of Furseus. In other accounts Adomnán and the Pseudo-Isidore are used as source material. Mr Cross says that his article is designed primarily to open these questions to further investigation, and especially to draw the attention of scholars of OE and scholars of Irish to the need for greater collaboration in this area, but apart from this it contains much valuable information.

In 'An Unrecorded Tradition of St. Michael in Old English Texts' (*N&Q*) the same author draws attention to the strong analogy between the entry in the *Old English Martyrology* for the feast of the Consecration of St Michael's Church, and a passage from an homiletic eulogy of St Michael printed by Hildegard Tristram from Corpus Christi College Cambridge Ms. 41. The story of a miracle brought about by St Michael is clearly dissimilar from the Latin account of the saint (BHL 5948), and no other parallels have been discovered. Mr Cross postulates a common source for both the martyrology and the homily, current in ninth-century England, but otherwise unrecorded. J. E. Cross's third article 'Eulalia of Barcelona: A Notice Without Source in the *Old English Martyrology*' (*N&Q*) traces the source of the story of Eulalia of Barcelona to the *Catalogus Codicum Hagiographicorum Bibliothecae Regiae Bruxellensis* (vol. I, pp. 261-3. BHL 2696) printed in 1886. Other variant texts also exist, and Narbey's publication *Supplément aux Acta Sanctorum* of 1899 points to the fact that the *Passio* of Eulalia of Barcelona was based on that of Eulalia of Emerida. Mr Cross' comparison produces some interesting lexicographical material, as well as demonstrating the existence of a pre-ninth-century Latin source for the *Martyrology* entry.

Hans Sauer gives a useful description of the context and nature of Wulfstan's

commonplace-book in 'Zur Überlieferung und Anlage von Erzbischof Wulfstans "Handbuch"' (DAEM, 36 [1980]). He treats principally Ms. Barlow 37, which has not received much attention hitherto, comparing it with CCCC Ms. 265 in an attempt to reconstruct the lost common ancestor, and comparing those two Mss. as a pair with the remaining Mss. Of most immediate use to literary scholars is the section dealing with the commonplace-book as a repository of sources for Wulfstan's other works. (M.C.)

Finally, it is good to be able to welcome Professor Janet Bately's edition of *The Old English Orosius*²⁰ which I was unable to see last year. This is a true addition to scholarship and a much-needed new edition of a major text. The text is based on the Lauderdale or Tollemache Ms., except for the second part of Ohthere's account, and Wulfstan's report, which are missing from the Ms., and for which the Cotton Ms. is used. The introduction, which includes a full discussion of the Mss., and their relationship, an examination of the language of the Mss., accounts of the sources, and their treatment, authorship and dating, is excellent. The commentary is detailed and learned but also displays a sound grasp of practical detail. The entries for 15/6 on whalehunting and for 17/34 on summer freezing seem to suggest real possibilities rather than abstract theory. The glossary is very easy to read and proper names are glossed separately. The whole edition is notable, not only for its wide scholarship, but for its clarity, ease of reference, and readability.

²⁰ *The Old English Orosius* ed. by Janet Bately. EETS supp. series 6. OUP (1980). pp. cxix + 433. £17.

Middle English: Excluding Chaucer

T. P. DOLAN, A. J. FLETCHER, AND S. POWELL

The chapter has eleven sections: 1, 4, and 10 by T. P. Dolan; 3, 8, and 11 by A. J. Fletcher; and 2, 5, 6, 7 and 9 by S. Powell.

1. General and Miscellaneous Items

J. Coleman's breathless gallop through *English Literature in History 1350-1400*¹ looks as if it has been compiled by running together a stack of index cards containing random observations, citations, facts, and summaries of the work of other scholars ('as X has pointed out', 'as Y has shown', etc.). For instance, in the section entitled 'London and the changing social structure', we are told that the 'increasing currency of English used to express political and social matters . . . is shown as early as 1327 . . .'. The next sentence deals with the earliest petition that survives in English; in the next she remarks, quite inconsequentially, that 'FitzRalph delivered sermons at Paul's Cross and elsewhere in English'; and the following sentence refers to Parliament's agreeing that pleadings in the King's court should be made in English (pp. 51-2). This information, like so much else contained in the book, is well known. The book's claim to novelty seems to be invested in the use of literary sources (Chaucer, Clanvowe, Gower, Langland, among others) 'to signal the importance of the growth in lay literacy and social mobility'. Its chapters cover vernacular literacy and lay education; the literature of social unrest; memory, preaching, and the literature of a society in transition, with a useful appraisal of the contribution made by Wyclif and the Lollards to the development of lay involvement in religious affairs; and theology, non-scholastic literature and poetry (in which section, p. 266, she wrongly states that FitzRalph's extant sermons, though surviving in Latin, were delivered 'in vulgari anglico ad populum'). Her conclusion is that 'it is the active, reforming characters of a socially mobile and increasingly literate fourteenth-century English society that saw itself mirrored in the literature of its own time'. It is an undeniably lively book, but not flawless.

Five essays, edited by S. Medcalf, comprise a stimulating book on *The Later Middle Ages*². Medcalf himself contributes the first essay which deals with 'reading books from a half-alien culture'. He warns the modern reader to

¹ *English Literature in History 1350-1400: Medieval Readers and Writers*, by Janet Coleman. Hutchinson. pp. 337. £12.

² *The Later Middle Ages*, ed. by Stephen Medcalf. The Context of English Literature. Methuen. pp. viii + 312. 12 pls. £10.50.

be wary of deluding himself that he is in some ways any better off than the decipherers of the Rosetta Stone when it comes to appreciating the full value of a medieval author's achievement. The second chapter contains an essay by M. Reeves and S. Medcalf on 'the ideal, the real, and the quest for perfection', which includes a clear exposition of the medieval grasp, limited as it was, of the Christian interpretation of Aristotle's theory of perception, an interesting discussion of the medieval controversy over God's will and activity in relation to man's, and a suggestive commentary on the efforts made by Chaucer, Langland, and other authors to articulate a sense of perfection at which the Christian should aim his life. Medcalf calls the third chapter 'Inner and outer' and in it he gives an account of the ways various persons, notably Margery Kempe, cope with the problem of externalizing their innermost problems. The last two chapters of the book are very fine indeed. N. Coldstream seeks to show, with illustrations, the unified vision of art and architecture in the late Middle Ages. D. Starkey writes on the age of the household, politics, society, and the arts c. 1350–c. 1550, and covers, with exceptional clarity and perception, the issues of marriage, love, patronage of the arts by the great families, the lack of privacy in their houses, the social role of service between master and servant and between mistress and lover, the measure of love in mercenary terms (cf. Guenevere's love for Lancelot – 'It hath cost my lady the Queen twenty thousand pounds the seeking of you'), and, finally, the changes in domestic life which came about through the defeudalizing of the household. S. Medcalf adds a (perhaps redundant) speculative 'Epilogue: from *Troilus* to *Troilus*' to this most estimable book.

Critics of fourteenth- and early fifteenth-century English satirical poetry rightly refer to the battery of anti-mendicant arguments formulated and articulated by Richard FitzRalph, Archbishop of Armagh (1346–60). Only six of FitzRalph's sermons are in print in modern editions, and only one of those is specifically anti-mendicant – that preached in 1350 at Avignon, which was edited, with limited annotation, by L. L. Hammerich (Copenhagen, 1938). K. Walsh's abstemiously historical monograph on the Archbishop³ argues that so much attention has been devoted to his anti-mendicancy that his other contributions to the intellectual and spiritual life of the Church in the fourteenth century have been underplayed, distorted, or ignored, but it is this area of his work which has most engaged the attention of both historians and literary critics. This book is long, important and, it must be admitted, very difficult to read because of its labyrinthine syntax, but students of ME satire and Wyclifite material will derive much benefit from Dr Walsh's discussion of the reasons for FitzRalph's opposition to the friars (pp. 341 ff.), and of his single-minded and 'original' interpretation of the Church's long-held conception of the theory of Dominion and Grace (pp. 160 ff.), which the Lollards and Hussites expanded to a dangerously anarchic degree. There are also many other ancillary aspects of his thought which are relevant to expositions of ME literature – for instance, his concern about delinquent secular clergy, and his straightforward, almost simplistic, insistence on the literal sense of the bible. A fuller review of this book will be found in *Irish Historical Studies* XXII (1982).

Headless people who can still talk feature in an arresting paper by

³ *A Fourteenth-Century Scholar and Primate: Richard FitzRalph in Oxford, Avignon and Armagh*, by Katherine Walsh. Clarendon. pp. x + 518. Frontispiece. £25.

E. Colledge and J. C. Marler entitled 'Céphalologie: A Recurring Theme in Classical and Medieval Lore' (*Traditio*). Early examples of the phenomenon are traced, back from Jacobus de Voragine's severed, but still talking, head of St Paul to the Latin 'Passion of St. Dionysius', and forward to the Green Knight in *Gawain*, in which 'the Holy Head' is convincingly identified as the Holywell where the Christian princess Winefrid lost her head, but still continued to talk.

A. J. Minnis discusses 'The Influence of Academic Prologues on the Prologues and Literary Attitudes of Late Medieval English Writers' (*MS*). He defines 'auctor' and 'auctoritas', describes twelfth- and thirteenth-century prologues (the latter are more elaborate), and shows, with copious and convincing examples from Rolle, Chaucer, Gower, and Usk, that the patterns of academic prologues should be taken into account in assessments of medieval English literature.

D. Brewer's overview of 'Medieval Literature, Folk Tale and Traditional Literature' (*DQR*), which deals mainly with Romance literature, in particular *Gawain* and *Sir Degarré*, leads him to warn critics of medieval literature not to apply the same criteria to such writings as are applied to novels. He draws attention to the wrong-headed comments made in the 'New' Wells *Bibliography of Medieval Romance* (ed. A. E. Hartung).

C. Moorman offers a very fanciful article on 'The English Alliterative Revival and the Literature of Defeat' (*ChauR*): there was a 'spirit of rebellion in the West of England', manifested in literature and political life, and its root causes 'stretched deep into the past, to the humiliation of Hastings and the centuries of Saxon servitude'.

P. MacClure's fascinating review-article, entitled 'The Interpretation of Middle English Nicknames' (*Nomina*), of Jan Jönsjö's *Studies of Middle English Nicknames: I Compounds* (*LSE* 55, 1979), indicates the weaknesses of the book, and also gives richer explanations of many of the nicknames, e.g. 'Belamy', 'Brountail', 'Brunwif', and 'Goldfinch'.

The student of ME literature must pay particular attention to place-names which occur in texts. Ekwall's and Brandl's studies are the obvious resources, but improvements to, and expansions of, their work should be noted. G. Cubbin makes a valuable contribution to place-name study in his paper on 'Dialect and Scribal Usage in Medieval [South] Lancashire: A New Approach to Local Documents' (*TPS*), which examines Kristensson's criteria (*LSE* 35, 1967), considers a range of place-name spellings, and comes to the important conclusion that 'local scribes can be trusted to write down what they hear', noting that 'if the *Gawain*-poet came from Lancashire, only Clitheroe or Lancaster now seem to offer the possibility of the transitional dialect which can best account for his linguistic peculiarities'.

2. Alliterative Poetry

An important collection of essays on *The Alliterative Morte Arthure*⁴ has developed from a nucleus of four papers given at the Twelfth International Arthurian Conference held at Regensburg in 1971. The collection begins and

⁴ *The Alliterative Morte Arthure: A Reassessment of the Poem*, ed. by Karl Heinz Goller. Arthurian Studies II. Brewer. pp. 186. £17.50.

ends with the Dream of the Wheel of Fortune, beginning with a translation by Kevin Crossley-Holland and ending with an analysis of the episode by Anke Janssen, which sees it as containing 'the message of the poem *in nuce*'. Within the sandwich is excellent filling – essays by the editor, Karl Heinz Göller, and by Maureen Fries, Jutta Wurster, Manfred Markus, Jean Ritzke-Rutherford, Karl Lippe, Jörg O. Fichte, and Renate Haas on the following topics: 'A Summary of Research', 'Reality versus Romance: A Reassessment of the *Alliterative Morte Arthure*', 'The Poem in the Tradition of Arthurian Literature', 'The Audience', 'The Language and Style: The Paradox of Heroic Poetry', 'Formulaic Microstructure: The Cluster', 'Formulaic Macrostructure: The Theme of Battle', 'Armorial Bearings and their Meanings', 'The Figure of Sir Gawain', 'The Laments for the Dead', 'The Dream of the Dragon and Bear'.

From the elephant to the ant; a note by Christopher B. Kennedy, entitled 'Dante meets the son of Uther' (*RomN*, 1980–1), suggests that the poet of the *Alliterative Morte Arthure* knew 'at least the beginning of the *Inferno*'.

Two useful essays on alliterative poetry are contained in the stimulating collection presented to Angus McIntosh⁵. 'Some reflections on Lawman's poetical syntax' by Tauno F. Mustanoja considers two features of the poet's syntax, firstly, where an attributive qualifier is separated from its governing noun by an intervening word (a feature of Cotton Caligula but not the later Cotton Otho), and secondly, the phrase 'wunder ane' and the likelihood of 'ane' being a detached inflection. In 'Middle English Alliterative Poetry', A. T. E. Matonis argues that critical neglect of the shorter stanzaic alliterative poems has led to the assumption as fact of certain technical features of stanzaic alliterative poetry which do not survive analysis in the shorter works. His carefully-argued examples are therefore intended 'to test our confidence in known or posited metrical and alliterative rules as they apply – or fail to apply – to a body of Middle English stanzaic poetry'.

3. The Gawain-Poet

M. Stokes examines 'Sir Gawain and the Green Knight: Fitt III as Debate' (*NMS*). She suggests that the exchanges between Gawain and the lady could be viewed as a covert debate on the real meaning of courtesy where each participant asserts views diametrically opposed to the other, but to the accompaniment of smiles and laughter.

J. A. Simpson writes six 'Notes on Some Norse Loans, Real or Supposed, in *Sir Gawain and the Green Knight*' (*MÆ*) in the hope also of providing material of wider philological interest. The words he discusses are *draȝt*, *droupyng/drowpyng*, *faltered*, *slentyng*, *pryve* and *welcuml-com*.

S. J. Hollis, in 'The Pentangle Knight: *Sir Gawain and the Green Knight*' (*ChauR*), is interested in illustrating the 'psychological process' which she discovers in Gawain's four self-evaluations after receiving the return blow from the Green Knight. She believes that Gawain in the evaluations maintains an implicit conception of himself and his action which the pentangle-arming scene shows to be limited, a conception which located his moral lapse outside himself.

⁵ *So meny people, longages and tonges: philological essays in Scots and mediaeval English presented to Angus McIntosh*, ed. by Michael Benskin and M. L. Samuels. B&S. pp. xli + 430. pb £6.95.

M. A. Whitaker argues in the ‘“Pearl” and some Illustrated Apocalypse Manuscripts’ (*Viator*) that the poet depended upon visual sources found in the illuminated Apocalypse manuscripts of the period as well as upon more narrowly literary ones. She stresses, for example, the emotional vivacity of the character of St John in the illuminations, and compares this to the portrayal of the *Pearl* dreamer; in general her arguments may be interesting but they utterly fail to instil conviction.

A. D. Horgan argues that there are two different varieties of ‘Justice in *The Pearl*’ (*RES*) which are in debate, and describes the long ancestry of both. On the one hand there is the dreamer’s conception of *ius*, where everyone should have rendered to him his due, and on the other the maiden’s, where the justice of God in dealing reward is untouched by human expectation.

W. Vantuono writes his article ‘John de Mascy of Sale and the *Pearl* Poems’ (*Manuscripta*) to counter objections to his having discovered the name *J. Macy* in Cotton Nero A. X, to supplement the evidence favouring John de Mascy of Sale as the *Pearl*-poet, and generally to review the Mascy controversy. The article is useful, and does not need its concluding rhapsody about the quest for truth for its justification.

L. Eldredge studies what he terms ‘Sheltering Space and Cosmic Space in the Middle English *Patience*’ (*Annuaire Medievale*). Though some of his interpretations are rather too ingeniously psychological and coherent, his Christian moral interpretations of the concept of ‘shelter’ in the poem are interesting.

L. S. Johnson writes ‘An Examination of the Middle English *Patience*’ (*ABR*) which is rather sprawling. Her essential argument would appear to be that the poem deals with a protagonist, Jonah, who though flawed is typologically Christ-like. Consequently, the poet can manipulate this inherent complexity for his own ends.

4. *Piers Plowman*

A. P. Baldwin’s interesting monograph on *The Theme of Government in Piers Plowman*⁶ considers the historical, political, and legal context of the poet’s discussion of government, in particular the problem of absolutist authority as it appears in the *Visio* king and in other, more democratic manifestations of authority as practised by Piers, Conscience, and Christ. The study is based on the C-text (c. 1378–87). The author examines the ways in which Langland answers the question ‘how much power should a king have?’ He seems to have three theories – ‘theocratic’ monarchy, ‘limited’ monarchy, and ‘absolutist’ monarchy, which appear at first sight to be inconsistent, but, she claims, are not so, because Langland adjusts the expression of his political ideals according to whether he is addressing the present king of England (i.e. Richard II) or the subjects and Christians who are reading the poem. A king has great authority and power, but is limited by the exigencies imposed upon him by the terms of God’s justiciary powers; a subject has social and religious responsibilities. Both roles are assimilated in the person of Christ, who was both subject and king. Dr Baldwin clearly shows that there is no separation in Langland’s conceptual grasp of government between the political and the

⁶ *The Theme of Government in Piers Plowman*, by Anna P. Baldwin. *Piers Plowman Studies* 1. Brewer. pp. vi + 107. £12.

moral. Granted this claim, it seems strange that she does not discuss the theory of Dominion and Grace which caused such problems to political theorists in the late fourteenth and fifteenth centuries (see R. R. Betts, *Essays in Czech History*, London, 1969, pp. 160–75; and Walsh, *FitzRalph*, pp. 160 ff.).

An issue of *MÆ* was devoted as a memorial to Professor Jack Bennett who died recently, and it reflects some of his richly varied interests with a series of articles, mostly on *Piers Plowman*. M. W. Bloomfield uses the last two Passus in the B-text (XIX and XX), which feature the 'Allegories of Dobest', to make some general remarks about the nature of Langland's use of allegory, of which several varieties were available to him. Because of the complexities and uniqueness of his subject-matter (Langland was a pioneer in concentrating on 'the problem of self and religious existence'), the poet chose personification-allegory because it best answered his purpose. In a closely argued paper, A. Baldwin looks at 'The Double Duel in *Piers Plowman* B XVIII and C XXI'. She argues from the three different kinds of duel still occasionally fought in fourteenth-century England that the conflicts between Christ and Lucifer should be called duels, not jousts. P. O'Driscoll attempts to elucidate 'The Dowel Debate in *Piers Plowman* B' by analysing the various answers offered to the dreamer's question 'What is Dowel?' Sad to say, Langland's own answers, as articulated by the friars and other debaters, make much more sense than this impenetrable study. B. B. Gilbert considers '“Civil” and the Notaries in *Piers Plowman*' and argues convincingly that 'Civil' means Civil Law (i.e. Roman Law), and that its association with Simony (e.g. at B II 178, in Bennett's edition of the B-text) may be taken to mean that the legal machinery of the Church is an instrument of Simony, or is tainted by it. In '*Piers Plowman*: a Particular Example of Wordplay and its Structural Significance', J. Dillon argues that Langland plays with 'will', 'well', and, by extension, 'Will' and 'Dowel', at significant points in the poem (e.g. at B IX 209–10, in Kane and Donaldson's edition), where the necessity of man's will being in harmony with God's will in order to obey Dowel is, she claims, suggested by the appearance of the words 'wille' and 'dowel' at the same point of two consecutive lines. M. C. Davlin examines the thirteen occurrences in various forms of the phrase 'Kynde Knowyng' ('kyndeli to knowe, know as kyndeli', etc.), and proposes that it be taken 'as a Middle English Equivalent for “Wisdom” in *Piers Plowman* B' – the *gnosis* of Scripture and the fathers.

E. T. Donaldson delivered his Presidential Address to the Medieval Academy of America on 10 April 1981 in the form of a very amusing poem called 'A Vision of Will', most of which describes an imaginary visit paid to himself by Langland, who appraises the work of Kane and Donaldson (YW 56.88–9): 'You even let me alliterate where it seemed that I lacked letters' (*Speculum*). In his discussion of 'The Alliterative Meter of *Piers Plowman*' (*Comitatus*), M. A. Beckwith takes issue with the metrical criteria propounded by Kane and Donaldson (YW 56.88–9) and by Schmidt (YW 59.83–4), whose methods do 'not produce a meaningful poem' either now or six hundred years ago. Skeat's system is the most feasible.

Mary-Jo Arn's paper on 'Langland's Characterization of Will in the B-Text' (*DQR*) concludes with the rather obvious remark that 'without Will the action of the poem as a whole has little meaning'; the fact that Will is both narrator and character allows Langland to employ 'narrative disjunction', a feature which distinguishes his poem from other comparable ME writings.

G. Ovitt's oversimplistic article on 'The Structure of the "Visio" of *Piers Plowman*' in the A-text (*MSE*, 1980) attempts to demonstrate that the seven 'Passuses' [*sic*] contain answers to 'the original question: How do I live in the world?' Dunning's crucial paper on the structure of the B-text (*YW* 37.82), among many other relevant studies, should have been considered here.

In an enlightening paper on 'Langland and the Mystical Tradition' A. V. C. Schmidt⁷ examines the relationship of God and man as conceived by Langland and Julian of Norwich: the former's God seems to be much more severe, and less forgiving, about man's sinfulness than Julian's, but careful comparison of the latter's perception, in her *Showings*, of divine involvement with sinful mankind, with Langland's sense of the 'goodness of the all-powerful Creator', as articulated in the more mystical sections of *Piers Plowman* (especially Passus XVI, XVII, and XVIII of the B-text), demonstrates that the views of the two authors are not irreconcilable.

In his extremely important discussion of 'Lollardy and the "Piers Plowman" Tradition' (*MLR*), D. A. Lawton argues for a close conceptual relationship between Langland's poem and two later works – *Piers the Ploughman's Creed* (which he redates to the period 1394–c. 1402) and *Mum and the Sothsegger*. The inspiration for both the latter is 'Langlandian', but their concern for the persecuted laity, whose righteousness stands out clearly by contrast with the delinquencies of the friars, is more specific and so, it is argued, possibly manifests deliberate Lollard sympathies.

5. Romances

The current publishing programme of D. S. Brewer is contributing much to the field of Arthurian studies. The first volume of a projected annual collection of essays⁸ contains four lengthy and important studies of Arthurian romance, of which the investigation by Constance Bullock-Davies of Chrétien de Troyes' possible links with England, and the edition by Richard Barber and Michael Lapidge of the *Vera Historia de Morte Arthuri*, are of particular relevance to this section of *YW*. In the Brewer series of Arthurian Studies, the first volume (*Author Listing*) of *The Arthurian Bibliography*⁹ is a complete bibliography of Arthurian Literature up to 1978, compiled by Professor Cedric Pickford and Dr Rex Last of the University of Hull, to be followed by an index volume and five-yearly updating volumes.

Still on the subject of Arthurian romance, one may note the collection of essays presented as a tribute to Lewis Thorpe, President of the British Branch of the International Arthurian Society from 1975–9¹⁰. Although the main interest of the collection is Chrétien de Troyes, the essays are of general interest to the student of medieval English romance.

⁷ In *The Medieval Mystical Tradition in England: Papers read at The Exeter Symposium, July 1980*, ed. by Marion Glasscoe. Exeter Medieval English Texts and Studies. UExe (1980). pp. vi + 249. pb £4.50.

⁸ *Arthurian Literature*, Vol. I, ed. by Richard Barber. Brewer. pp. 224. £15.

⁹ *The Arthurian Bibliography: I. Author Listing*, ed. by C. E. Pickford and R. W. Last. Arthurian Studies III. Brewer. pp. 848. £35.

¹⁰ *An Arthurian Tapestry: essays in memory of Lewis Thorpe*, ed. by Kenneth Varty. Publ. on behalf of the British Branch of the International Arthurian Soc. by the French Dept., GlasU. £10 to members, £13 to others.

Of more particular interest is the publication of selected proceedings from the Third Congress of the International Courtly Literature Society¹¹. Martin Camargo's paper on 'The Metamorphosis of Candace and the Earliest English Love Epistle' shows how the poet of *Kyng Alisaunder* altered his source, perhaps through the influence of contemporary works on *dictamen*, in order both to ameliorate Candace's character and to create a fully-fledged love letter, the first extant in English literature. Margaret Jennings, in "'Heaven defend me from that Welsh fairy'" (*Merry Wives of Windsor*, V, v, 85): The Metamorphosis of Morgain la Fée in the Romances', traces the evolution of the character of Morgain from Celtic myth, through Geoffrey of Monmouth, Layamon, Chrétien, the poems of the Vulgate cycle and the Merlin romances, to *Sir Gawain and the Green Knight*.

To turn from collections of essays to individual articles, John M. Ganim in a lengthy and wide-ranging study of 'History and Consciousness in Middle English Romance' (*LitR*, 1980) seeks reasons unconnected with English temperament or English bourgeois taste for the difference between French and English romance. He finds these reasons in the larger community and wider social background of the English romance audience, which leads in the early romances to 'an appeal and an identification by the audience that recall heroic epic and *chanson de geste* rather than chivalric romance'. Close consideration of *Havelok*, *Floris and Blancheflour*, and *King Horn* results in a vindication of the early romances on the grounds of their social and political relevance, Ganim even finding in them 'a ceremonial and propagandistic element to underline the authority of the royal court'.

The audience of the romances is also the concern of R. W. Hanning in 'The Audience as Co-Creator of the First Chivalric Romances' (*YES*). Although principally a study of Chrétien de Troyes, Hanning offers interesting insights into the nature of the romance audience in general, which he sees as flexible in its tastes and united by its humanism, accepting its role as co-participant in the creation of the romances, a role of which *Troilus and Criseyde* is 'the most famous evocation'.

Of the studies of individual romances, Susan Dannenbaum contributes a note on two lines of *King Horn*, "'Fairer bi one ribbe/pan eni man þat libbe"' (*King Horn* C315-6) (*N&Q*). Usually dismissed as a corruption of 'onder ribbe' or 'hondred sipe', the phrase is in fact authentic and the couplet 'means simply that Horn's physical perfection exceeds that of ordinary men as Adam's and Christ's perfect bodies, created directly by God, exceeded those of ordinary men'. In 'Four Notes in *Hauelok*' in *So meny people* . . .⁵, G. V. Smithers takes the opportunity in advance of his edition of the poem to argue four *cruces* too bulky for that edition, the first and third of particular relevance to the dating of the poem. Karl P. Wentersdorf writes on 'Iconographic Elements in *Floris and Blancheflour*' (*AnM*, 1980) in order to show that certain elements in the poem are 'capable of an erotic as well as a Platonic interpretation', in particular the gold cup decorated with Paris and Helen, the game of chess, and the all-pervasive flower-imagery.

In 'Alexanderromance [*sic*]: The Egyptian Connection' (*LeedsSE*), Betty

¹¹ *Court and Poet: Selected Proceedings of the Third Congress of the International Courtly Literature Society*, ed. by Glyn S. Burgess. Arca Classical and Medieval Texts, Papers and Monographs 5. Cairns. p. xii + 364. £15.

Hill analyses closely the four poems which present extended accounts of Alexander's conception and Nectanebus' death in order to discuss the history of Alexander's supposed paternity by Nectanebo II, an English accretion to the story.

On Celtic myth, in 'Exploding the myth of Celtic myth: a new appraisal of the Celtic background of Arthurian Romance' (*Reading Medieval Studies*), Ian Lovecy criticizes overzealous search for myth in works of Celtic origin and indeed questions altogether the mythological nature of Celtic material at the stage at which it was available to the *Mabinogion* and Chrétien.

F. McSparran edits *Octovian Imperator* from its unique Ms. Cotton Caligula A. II¹². Her introduction describes the manuscript, considers the language of the original poem, the language of its manuscript, describes the versions of the Octavian story and the literary relationships of the poem, and concludes with discussion of the authorship, treatment, and style of the poem. The edition is to be welcomed. The section on language is sound, and shows a competence in historical linguistic discipline which is often absent from recent editions of ME, even ones within the same series, Middle English Texts. Opinions are expressed judiciously and circumspectly.

J. Perryman edits *The King of Tars* from the Auchinleck manuscript, provides the text with full critical apparatus, and in an introduction discusses relevant matters both literary and technical¹³. Generally the standard of the edition appears sound, with the exception of the section on language. While containing much interesting information, this section betrays an imperfect grasp of linguistic method. The convention of parallel strokes, //, denotes the *phonemic* status of their enclosed symbol. The frequent misuse of the convention throughout the section is tiresome. For example, when the editor speaks of 'The occurrence of /a/ in closed syllables before a single nasal . . .' (p. 15), what she means is the occurrence of *a*-spellings in closed syllables before a single nasal. Similarly, the statement about 'the absence of /y/, /y:/ for OE *ȳ*, *ȳ*' presumably means that spellings possibly representing [y] or [y:] sounds are not evident in the language. Also, to state baldly that such features 'indicate an easterly provenance' is wrong.

A. V. C. Schmidt and N. Jacobs have edited two volumes of *Medieval English Romances*¹⁴. The first volume contains complete texts of *Havelok*, *Athelston*, and *Sir Orfeo*, while the second offers selected passages from *Ywain and Gawain*, *Le Morte Arthur*, *Morte Arthure*, *Ipomadon*, and a full text of *Sir Degarré*.

The volumes are welcome, though their standard is uneven. The notes, for example, on *Havelok* are disappointing. There is no oddity about the meaning of l. 393 when reference is made to ll. 413–14; to say that a 'sense of insecurity' in the traitor Godard is 'latent' is hard to justify; the note on ll. 2101–10 contains an unnecessary speculation that 'sotschipe' means 'witchcraft'; and to say that Ubbe's speech between ll. 2173 and 2192 almost has the quality of a 'litany' is not really appropriate. The notes generally lack incisiveness.

¹² *Octovian Imperator*, ed. by F. McSparran. CWU (1979). pp. 123. DM38.

¹³ *The King of Tars*, edited from the Auchinleck Manuscript *Advocates 19.2.1*, by Judith Perryman. Middle English Texts 12. CWU (1980). pp. 124.

¹⁴ *Medieval English Romances*, eds. A. V. C. Schmidt and N. Jacobs. H&S. Vol. I, pp. vii + 206. £5.95. Vol. II, pp. v + 282. £7.45.

The editorial standards are higher than those of the notes and critical introductions. Spot-checking against manuscripts reveals transcription accuracy to be good, though not impeccable. For example, the editors' 'nouht' (p. 58, l. 654) should, following their editorial procedure, read 'nou~~ht~~', since the manuscript reads 'nouth' at this point. Other editorial blemishes are similarly minor.

6. Gower, Lydgate, Hoccleve

Gower is one of the writers studied by A. J. Minnis in 'The Influence of Academic Prologues on the Prologues and Literary Attitudes of Late-Medieval English Writers' (*MS*). Minnis studies the introductions or 'prologues' to the texts prescribed for school and university use as 'an important vehicle for the advancement of literary theory'. His comprehensive and substantial article deals successively with the academic prologues of the twelfth and thirteenth centuries, their application and development in Latin and vernacular texts, the *prolegomena* to Gower's *Vox clamantis* and *Confessio amantis*, and Chaucer's knowledge of the literary theory of the prologues.

In a collection of essays based on the Third Congress of the International Courtly Literature Society¹¹, Marie Collins, in 'Love, Nature and Law in the Poetry of Gower and Chaucer', explores the contribution made by legal language and imagery to the plight of lovers in the works of Gower and Chaucer, and, through that, the wider conflict between love/nature and reason.

M. A. Manzaloui gives a thoughtful survey of the much-criticized Book VII of the *Confessio amantis* in '“Noght in the Registre of Venus”: Gower's English Mirror for Princes'¹⁵. Taking his title from ll. 19–20 of the book, he suggests that in fact 'the Aristotelian excursus outside the “registre of Venus” . . . is more central to Gower's grand system of thought than is the main body of the *Confessio*'. His discussion considers the source of Book VII, the *Secreta Secretorum*, and the later importance of the *Confessio* as a Mirror for Princes.

Source study of two tales from the *Confessio* is the basis of articles on 'The Tales of Acteon and Narcissus in the *Confessio amantis*' (*Reading Medieval Studies*) and 'The Sources and Significance of the “Tale of King, Wine, Woman, and Truth” in John Gower's *Confessio amantis*' (*Greyfriar*, 1980). In the former, Julia Cresswell uses Gower's two tales of Acteon and Narcissus as the basis for a study of his methods in adapting his source material. In the second article, Linda Barney Burke re-examines her tale for artistic merit and feminist support. Her discussion of sources shows little understanding of medieval traditions of recension and her suggestion that Gower altered his sources to lessen the antifeminism shown in Apame's hold over Cyrus is not convincing.

Two articles on Gower's manuscripts are on surer ground. Eileen Gardiner, in 'The Recension of the *Confessio amantis* in the Plimpton Gower' (*Manuscripta*), cites evidence for classifying Plimpton Ms. 265 of Columbia University as a manuscript of the first recension in either an unrevised or intermediate stage. More importantly, M. L. Samuels and J. J. Smith in 'The Language of

¹⁵ *Medieval Studies for J. A. W. Bennett: Aetatis Suae LXX*, ed. by P. L. Heyworth, Clarendon, pp. xi + 425 + 8 illus. £27.50.

Gower' (NM) discuss the manuscript tradition of Gower's English poems and examine the dialect of the Fairfax and Stafford Mss. of the *Confessio amantis*. Gower's language combines features of two regional dialects recorded in restricted areas of north-west Kent and south-west Suffolk, which accords well with historical evidence concerning the Gower family. Samuels and Smith suggest that Gower's regional dialect carried no social stigma in his own day but probably did by the late fifteenth century. It is 'a case history for fourteenth century sociolinguistic development', in that it shows the wide regional basis necessary to the successful spoken Standard. The authors stress the importance of the Fairfax and Stafford Mss. in being, in all but handwriting, 'as good as autograph copies'.

Lydgate's possible contribution to the N-Town Cycle is posited in the course of Gail McMurray Gibson's article on 'Bury St. Edmunds, Lydgate, and the N-Town Cycle' (*Speculum*). She suggests Bury St. Edmunds as the provenance of the N-Town Cycle, partly on the grounds that 'whoever composed the Marian plays in the N-Town Cycle knew Lydgate's devotional lyrics, *Lyf of our Lady*, even a little known hymn closely associated with Lydgate, and could appropriate Lydgate's style, phrasing, and favorite themes at will', and considers not improbable Lydgate's own hand in the shaping of the plays.

M. C. Seymour's 1968 edition of *Selections from Hoccleve* has been revised¹⁶, taking into account post-1968 Hoccleve criticism. Hoccleve is introduced in Chapter 3 of *The Later Middle Ages*², where Stephen Medcalf discusses the use of allegory and symbol in autobiographical descriptions by Margery Kempe, Hoccleve, Thomas Usk, and the author of the *Cloud of Unknowing*. In his use of allegory, Hoccleve is exploring actual experience rather than creating a stylized pattern of experience. Less meaningfully, his *Prologue to the Regiment of Princes* is compared to Wordsworth's *Resolution and Independence*.

7. Middle Scots Poetry

W. R. J. Barron's edition of selected poems of Henryson¹⁷ includes *The Testament of Cresseid*, *The Morall Fabillis*, and *The Tale of Orpheus*, as well as four minor works, *The Bludy Serk*, *Ane Prayer for the Pest*, *The Thre Deid-Pollis*, and *The Prais of Aige*. The Introduction is sympathetically and succinctly written for the non-specialist, but the text itself is so sparsely glossed that, although attractive and undaunting in appearance, it seems likely to offer difficulties of understanding to the layman. In these circumstances, the note on editorial modification of the manuscript orthography might helpfully and in an unthreatening way have been extended to include a brief description of medieval Scottish orthographic and phonological conventions.

In 'Henryson and Boccaccio: A Problem in the Study of Sources' (*Anglia*) R. J. Lyall considers and dismisses the evidence of John MacQueen in *Robert Henryson: A Study of the Major Narrative Poems* (YW 48.127-8) that Henryson knew and used Boccaccio's *De genealogia deorum*. He similarly rejects the more widely-held view that Henryson's work shows humanist influence. In

¹⁶ *Selections from Hoccleve*, ed. by M. C. Seymour. Clarendon. pp. xxxvi + 151. £10.

¹⁷ *Robert Henryson: Selected Poems*, ed. by W. R. J. Barron. Carcanet. pp. 125. £1.95.

'Henryson's "Ane Prayer for the Pest"' (FMLS, 1980), Robert Daniel Drexler shows that, although the two manuscript versions have hitherto been considered variants of the same poem, they should be considered two separate poems. Priscilla Bawcutt in 'Henryson's "Poeit of the Auld Fassoun"' (RES) presents a new interpretation of the description of Mercury in ll. 244–5 of *The Testament of Cresseid*. She interprets 'croun' in l. 244 to mean a laurel wreath and suggests that Henryson is indebted to pictorial tradition, perhaps especially fifteenth-century portrait medals of Petrarch, for his description of Mercury in hood and laurel wreath, like 'ane poeit of the auld fassoun'.

In 'James Douglas and Barbour's Ideal of Knighthood' (FMLS), Anne M. McKim diverts attention from Robert Bruce to James Douglas, the other hero of Barbour's *Bruce*, and deals with the poet's presentation of Douglas as the ideal knight. On Gavin Douglas, Alicia K. Nitecki in 'Gavin Douglas's yelling fish: *The Palice of Honour*, Lines 146–8' (N&Q) traces the source of the reference to the third of Jerome's fifteen signs of doom, a commonplace of medieval religious literature. In 'Memory and the Matrix of Unity in *The Kingis Quair*' (ChauR, 1980–1), William Quinn suggests that critical debate over the authorship of the poem, the intentions of the poet, and the influences on his work can be reconciled into a unifying whole by 'the narrator's skillful recreation of the actual experience of a personal memory'.

Two textual notes on Middle Scots poetry by J. A. W. Bennett have been published posthumously. In 'Those Scotch copies of Chaucer' (RES), he alerts readers to a fifteenth-century allusion to Chaucer in John of Ireland's *Meroure of Wysdome* and cites evidence from the same work of Ireland's reading in English verse. In the same manuscript, the three Latin poems on the Virgin show 'metrical and stylistic virtuosity' in contrast to 'the rather pedestrian style of the prose *Meroure*'. In 'Scottish pre-Reformation devotion: some notes on British Library MS. Arundel 285'⁵, Bennett takes the opportunity to fill gaps in his *Devotional Pieces in Verse and Prose from MS. Arundel 285 and MS. Harleian 6919* (Scottish Text Society, third series, 23, 1955). He is now able to say that nearly all the manuscript can be traced to Latin devotional sources and is confident that similar sources can be assumed for the rest of the collection. He adds further notes to a dozen items in the edition.

8. Lyrics and Miscellaneous Verse

In 'The Versions by John Shirley, William Gybbe and Another, of the Poem "On the Virtues of the Mass": A Collation' (N&Q), P. J. Lucas prints for the first time the two of the three known versions of the Mass poem still unpublished and collates all three versions. He adds interesting comment upon the activity of two of the known copyists, John Shirley and William Gybbe.

E. G. Williams writes a sensitive and well-turned article entitled 'Blossom in the Breach: Some Comments on the Language of Spring in *The Owl and the Nightingale*' (LeedsSE) in which she speculates on ways in which the *Owl and Nightingale* poet may have become acquainted with vernal language before proceeding to comment upon his use of it.

B. S. Lee prints a version of '*Gubernacio Hominis: A Fifteenth-Century Allegorical Poem*' (MÆ) from BL Ms. Add. 36983, demonstrating how substantially it differs from a version edited by Furnivall from Ms. Lambeth 853, and arguing that both it and another related version in Ms. Huntington HM 135 probably derive from a common ancestor which was written down from

memory. The linguistic commentary is perfunctory: otherwise the article appears useful and detailed.

G. R. Crampton, in '“Blow, Northerne Wynd” and the Heart's Health' (*ChauR*), writes what she styles a 'supplement' to an earlier reading of this Harley lyric. She perceives the poem as moving from litany to dream-like allegory, and assisted by Freud and Jung she contrives a daunting excavation of the poem which unearths sundry psychological integrities.

T. J. Heffernan publishes for the first time, with commentary and notes, 'Four Middle English Religious Lyrics from the Thirteenth Century' (*MS*) contained in Cambridge University Library Ms. Add. 2585(b). His linguistic analysis is rather thin.

S. M. Horrall prints 'An Unknown Middle English Translation of the *Distichs* of Cato' (*Anglia*) from Bodleian Ms. Eng. Misc. c.291. She provides a summary description of the manuscript, and states somewhat tersely that its language is that of the north-east Midlands. She compares this version of the *Distichs* with other ME versions, notably that represented in Ms. Fairfax 14, suggesting that it witnesses to a translation of the Anglo-Norman independent to that witnessed in Fairfax and also to a different branch of the textual tradition of the Anglo-Norman.

M.-A. Stouck offers 'A Reading of the Middle English *Judas*' (*JEGP*), where she maintains that the poem adheres to medieval tradition in which Judas is condemned rather than viewed sympathetically for his behaviour. She surveys his presentation in ME literature generally to support her case, and concludes that the presentation of Judas in the poem is made fully and imaginatively.

S. Wenzel, in 'St. *Erkenwald* and the Uncorrupted Body' (*N&Q*), finds a reference to the motif of the uncorrupted pagan body discovered in St Paul's, London, in one of the sermons contained in the fifteenth-century Bodleian Ms. Lat. th. d. 1. This is an earlier version of the motif than that appearing in the printed editions of John Bromyard's *Summa Predicantium*, and closer to the date of the composition of *St. Erkenwald*.

N. C. Pope prints for the first time, with a brief commentary and textual notes, 'An Unlisted Variant of *Index to Middle English Verse* No. 2787' (*N&Q*) contained in Trinity College Dublin Ms. 517.

C. Revard continues his work on the Harley Ms. with his discovery of 'Three More Holographs in the Hand of the Scribe of Ms. Harley 2253 in Shrewsbury' (*N&Q*). This now gives us thirty-seven dated and localized items in the scribe's hand, and together they suggest that he worked in or near Ludlow, perhaps in the service of some secular person or his household.

9. Malory and Caxton

Sound textual and source scholarship is the unifying factor of the important first volume of the Arthurian Studies, *Aspects of Malory*¹⁸; it contains essays by the two editors, Toshiyuki Takamiya and Derek Brewer, on Malory's Englishness and his English sources and on the scribal and textual tradition of his work, as well as essays on his prose by the late Professor Vinaver, on his French

¹⁸ *Aspects of Malory*, ed. by Toshiyuki Takamiya and Derek Brewer. Arthurian Studies I. Brewer. pp. 240. £17.50.

sources by P. J. C. Field, Jill Mann, and Mary Hynes Berry, on the sequence of his tales by Terence McCarthy, and on the vexed question of authorship by Richard R. Griffiths. Derek Brewer also contributes a new reading of Malory, 'Malory and the Archaic Mind', to the first volume of a projected annual collection of essays, *Arthurian Literature*⁸.

Malory is the starting-point of W. R. J. Barron's study of 'Knighthood on Trial: the Acid Test of Irony' (*FMLS*) and provides for Barron the paradox of knighthood in general – 'the paradox of Malory, chronicler of "noble chyval-rye" and common criminal, is also the paradox of his knightly heroes, idealistic and unstable, aspiring and fallible'. He investigates the critical assumption that this tension between 'real' and 'ideal' is deliberately exploited by Malory with ironic intent and concludes, through a close and stimulating reading of ll. 1855–1921 of Fitt 3 of *Sir Gawain and the Green Knight*, that the irony is directed, not at the ideal, but at 'the vaunting aspiration of fallible man'.

Two studies deal with Malory's heroes. In 'Malory's Lancelot: "Trewest lover, of a synful man"' (*Viator*), Beverly Kennedy discusses Malory's moral dilemma in offering the first comprehensive English account of the love affair between Lancelot and Guenevere, and suggests that he reconciles the physicality of the love affair with Lancelot's reputation as the best knight in the world by altering the French courtly lover of his source to one more in keeping with the ethical standards of later medieval English romance. Jerome F. O'Malley deals with 'Sir Galahad: Malory's Healthy Hero' (*AnM*). He examines Malory's *Tale of the Sankgreal* for a 'theology of health', whose cornerstone is virginity. His particular emphasis is on the events in Sarras prior to Galahad's death, all of which, he contends, 'have a unique coherence when reviewed in the light of the theology of virginity'.

M. A. E. Nickson has discovered a price-list of twenty-three books within a 1481 copy of Caxton's translation of Cicero's *De Senectute*. In 'A Purchase of Books in 1615' (*BLJ*), the Caxton itself is one of the listed books, priced at '8d'. The list is of interest for this reason and also because few such lists survive from before the seventeenth century.

10. Other Prose

Dr James Hogg's modest, but excellent series of editions under the general title of 'Salzburg Studies in English Literature' continues with two more books. A. J. McCarthy's critical edition of the anonymous *Book to a Mother*¹⁹ is 'prepared' from Ms. Bodley 416, Ms. Bodley Laud Misc. 210, and BL Ms. Add. 30897, all of which contain relatively complete versions of the text. The introduction describes the manuscripts and considers their language – Bodley 416 is mainly Midland with signs of south and west Midland influence, and is probably the work of a south-west Midland scribe; Bodley Laud Misc. 210, which is later, has all the Midland characteristics; and BL Add. 30897 is also Midland, with some southern characteristics, 'but there are no definite West Midland peculiarities'. A Supplementary Note indicates the existence of another (fragmentary) copy, BL Ms. Egerton 826. The *Book*, which is entirely in English (even biblical and patristic quotations), is addressed to the author's

¹⁹ *Book to a Mother: An Edition with Commentary*, by Adrian James McCarthy. SSELER. Studies in the English Mystics 1. USalz. pp. lxx + 275. DM40.

mother, and contains interesting devotional material. It was probably composed between 1370 and 1380, and its sources are mainly scriptural. The editor carefully traces the origins of the arresting statement, frequently made in the *Book*, that 'pis bok is Crist'. He also succinctly considers the problem of the author's orthodoxy, particularly in the light of Wycliffite thought (for instance, on the theory of Dominion and Grace, which Wyclif derived from FitzRalph, and which occurs in several places in the *Book*). The notes explain the text, and include analogous expressions in a range of earlier authors, including *Ancrene Wisse*, for which, curiously, Fr McCarthy quotes the Latin version. It may be noted, finally, that the editor's work seems to have been completed a long time ago, as is evident from the dates of the works cited in the bibliography, e.g. Wells's original *Manual*, with no reference to the new edition.

No complete copy of an early fifteenth-century treatise on grace known as *þe Holy Boke Gratia Dei*²⁰ is extant in a single manuscript, according to M. L. Arntz in her useful edition of the text, which brings together the portions of it that survive in three manuscripts – Lincoln Cathedral Library A.1.17 (Thornton); Huntington 148 (formerly Ingilby); and BL Arundel 507. Horstman had edited the first and third of these in the first volume of his *Yorkshire Writers: Richard Rolle of Hampole* (1895), but the Huntington Ms. has never been published. The three manuscripts are not interdependent; none is an original copy. Examination of the language of the manuscripts reveals the presence of linguistic characteristics of the north and north-east Midlands. The base text of this edition is the Huntington version, but all three manuscripts are used wherever necessary or unavoidable, and so the thematic reconstruction runs as follows: I. Introduction (Thornton); II. Three Things Necessary to Man – A. Proper Use of Time (Thornton), B. Doing Good as Time and Place Require (Thornton, Huntington, and Arundel), C. Exemplary Conduct (Arundel). The sources include other ME works (*Ancrene Wisse*, *Pater Noster*, *Sawles Warde*, etc.) and Patristic works (Bernard, Gregory, Bonaventure, etc.). Sister Arntz also provides a table which is intended to show how these sources are integrated (pp. xlv–xlvii), but, other than indicating the formidable difficulties of her task, it is not very helpful. A good deal of the *Boke* was adapted from the treatise on the *Pater Noster*. Oddly, the edition of the *Pater Noster of Richard Ermyte* by F. G. A. M. Aarts (*SN XLI*, 1969) is not included in the bibliography which, like that of the edition by A. J. McCarthy cited above, indicates that Sister Arntz's study was probably completed some time ago. One of the benefits of her edition, however, is the convincing proof which it furnishes for removing the *Boke* from the canon of Rolle's writings.

In '*Ancrene Wisse* and "Colloquial Style": A Caveat' (*Neophil*) D. Rygiel takes issue with the work of A. I. Doyle, G. Shepherd, and C. Clark on their alleged misuse and inconsistent handling of the terms 'oral', 'colloquial', 'informal', 'conversational', and 'contemporary speech'. Rygiel sets everybody right by arguing for the dropping of such imprecise terms and the adoption of 'purpose terms from linguistics' (viz. 'formal, semiformal, and informal'), but so much of his article is spent exposing the faults of the scholars mentioned above that he has not given himself enough time or space to apply

²⁰ *Richard Rolle and þe Holy Boke Gratia Dei: An Edition with Commentary*, by Mary Luke Arntz. SSELER. USalz. pp. cix + 207. \$25.

these terms to his own study of *Ancrene Wisse*.

L. E. Voigts transcribes 'A Letter from a Middle English Dictaminal Formulary in Harvard Library MS 43' (*Speculum*), which dates from the second half of the fifteenth century and contains a fascinating collection of items – acquittances, contracts, indentures, wills (mostly in Latin or legal French, but a few in ME), as well as a Latin–English Nominale, and a dictaminal formulary containing four folios of letters and parts of letters, some in English. She rightly calls for fuller study of this important manuscript.

S. M. Horrall edits 'An Unknown English Translation of the *Distichs* of Cato' (I 20 to II 5) from Ms. Bodley Eng. Misc. C.291 (*Anglia*), which, though once part of a handsome volume, now survives as a collection of leaves, kept together in an envelope in the Bodleian Library. An Anglo-Norman version accompanies the ME text in the manuscript, and both are printed here.

M. G. Amassian and D. Lynch publish the unique Latin translation of 'The *Ego dormio* of Richard Rolle in Gonville and Caius MS. 140/80' (*MS*), facing a transcription of one of the original English versions from Cambridge University Library Ms. Dd.5.64 (late fourteenth century). The Latin manuscript, which is of obscure provenance, contains various religious and devotional works, including four of Rolle's, but it does not derive from any extant manuscript of the English original.

W. R. Thomson edits 'An Unknown Letter by John Wyclif in Manchester, John Rylands University Library Ms. Eng. 86' (*MS*), formerly known as Ms. Ashburnham xxvii C, which contains a mixed, anonymous selection of Latin and English works ascribed to Wyclif. Thomson supplies a title for the letter, which has no salutation or close, based on its content: **Epistola ad quendam socium de sensu mistico* Matt. 21°.

P. J. Lucas, writing 'On the Date of John Capgrave's Life of St. Norbert' (*Lib*), makes a convincing suggestion that the Envoy, which is dated 1440, need not attest the date of the Life itself, which is likely to be earlier.

M. Glasscoe edits a book entitled *The Medieval Mystical Tradition in England*⁷ which consists of papers read at the Exeter Symposium in July 1980. In it S. S. Hussey examines the implications of the word 'meditation' in his closely argued paper on 'Walter Hilton: Traditionalist?'. His answer to this question is that Hilton's teaching is traditional in its sources, but it is accommodated to the particular requirements of contemplatives with differing problems, in *Scale* I and II, and in *Mixed Life*. M. F. Wakelin deals with 'English Mysticism and the English Homiletic Tradition' – how the mystics and the homilists cope with the major doctrines of Christ's incarnation, and of the necessity of subjugating human nature in order to achieve spiritual exaltation. Apart from stylistic divergence, homilists differed from mystics in their treatment of the former by their concentration on the love manifested in Christ's incarnation, but both types of writer were closer in their approach to the latter doctrine because they were able to be critical of human weakness and at the same time hold up the Virgin Mary as an emblem of exaltation.

B. A. Windeatt looks at 'The Art of Mystical Loving: Julian of Norwich', and furnishes some interesting comparisons and contrasts between the aims of the two texts, which differ from each other, and other authors, in particular Rolle, Kempe, and Langland. Julian, for instance, acknowledges that Christ's passion was in the distant past, but Margery Kempe desires to 'live back' into His lifetime. In a complex paper, R. Maisonneuve deals with 'The Visionary

Universe of Julian of Norwich: Problems and Methods' – the central image of Julian's mystical world is the symbol of the point.

R. Ellis's clear-headed and readable paper demonstrates how the teacher can develop 'A Literary Approach to the Middle English Mystics'. A student's sympathy and appreciation may be attracted in various ways – for instance, by discussing the relationship between author and 'correspondent' in works which use the epistolary form (e.g. Hilton, the *Cloud* author, and Rolle in the *Ego Dormio* and the *Form of Living*). S. Medcalf's complicated and perhaps a little undisciplined lecture on 'Medieval Psychology and Medieval Mystics' examines a range of these writers in the light of what is known of the medieval understanding of the structure and workings of the mind.

S. Dickman contributes an interesting study of 'Margery Kempe and the English Devotional Tradition' which, without being overtly defensive, describes the nature and importance of her position within the tradition. In her discussion of 'Mystical Union in the *Melos Amoris* of Richard Rolle', S. deFord performs the difficult task of translating the untranslatable concepts 'calor', 'canor', and 'dulcor'. In an Appendix she states her agreement with the editor of the *Melos Amoris* (E. J. F. Arnould, Oxford, 1957) that it is a late, not an early work of Rolle's, despite the writer's repeated use of words which mean 'boy' or 'youth'.

At the end of his paper W. Riehle concludes that there really is no connection between 'English Mysticism and the Morality Play "Wisdom is Christ"' (also known as *Mind, Will and Understanding*): the play has no mystical aspirations. In an informative paper J. Ritzke-Rutherford looks at 'Anglo-Saxon Antecedents of the Middle English Mystics' and focuses on three points of departure – the dissemination of Pseudo-Dionysian thought and writing through John Scotus Eriugena in the ninth century; indications of Pseudo-Dionysian influence on OE thought and writing; the continuity of metaphor and imagery in English religious writing from the Anglo-Saxons to the ME mystics.

A. M. Allchin's feminist paper on 'Julian of Norwich and the Continuity of Tradition' and V. Lagorio's diffuse discussion entitled 'New Avenues of Research on the English Mystics' seek to show the continuing relevance and significance of the mystical tradition. The former claims that nowadays 'everywhere women are beginning to affirm in a new way their integral part in that humanity which has too often been defined in exclusively male terms'. The latter paper includes a useful short bibliography of past and current work on the mystics which should have mentioned A. J. Bliss's forthcoming edition of *The Scale of Perfection*.

We have been asked by the author to mention that Bernhard Diensberg's *Morphologische Untersuchungen zur Ancrene Riwe die Verbalflexion nach den MSS Corpus Christi College Cambridge 402, B.M. Cotton Cleopatra C. VI, B.M. Cotton Nero A. XIV* (Bonn, 1975) was noted in YW 56.109–10 (see also YW 57.16–17) though described in YW 59.99 as 'not seen'.

11. Drama

(a) Editions and General Studies

G. A. Lester has produced a convenient edition of *Three Late Medieval*

*Morality Plays*²¹, *Mankind*, *Everyman*, and *Mundus et Infans*. A general introduction covers such matters as authorship and dating, sources and analogues, and staging. A brief commentary on each play is also provided. Difficult words are glossed at the bottom of each page of text, and short notes are included on items of interest. It is useful to have easy access to the three plays, and Lester's edition will commend itself to undergraduate courses.

M. Twycross and S. Carpenter write an article on 'Masks in Medieval English Theatre: The Mystery Plays' (*METH*), in which is surveyed the variety and use of masking and the contribution it makes to the effect of mystery drama. Its leisurely expansiveness treats economy with some indifference. Nevertheless, the range of material compassed is interesting in itself, and the authors' aesthetic awareness is sensitive.

In 'The "Suppression Theory" and the English Corpus Christi Play' (*TJ*, 1980), B. D. Bills argues that the current theories about the demise of Corpus Christi drama, that it was suppressed because it offended against Protestant sensibility, are an oversimplification. He would rather place responsibility at the door of a variety of factors, among which, notably, there featured the rise of Puritanism.

In 'St. Augustine's Two Cities as Medieval Dramatic Exempla' (*Medievalia*), R. A. Brawer considers that the principles of concord and can be seen vested in dramatic form in the Towneley cycle. He reads selected plays in the light of Augustine's theology and finds them to exemplify it dramatically.

(b) *Chester*

D. Mills describes the dramatic purpose of 'The Stage Directions in the Manuscripts of the Chester Mystery Cycle' (*METH*) and discriminates two principal varieties of direction, 'textual' and 'marginal', in the five Chester Mss. which contain versions of the full cycle. The 'textual' directions tend in various senses to provide an 'authentication' of the drama, while the 'marginal' ones concern themselves with production practicalities. discord which, respectively, characterize Augustine's Cities of Men and God

(c) *N-Town*

A. J. Fletcher investigates 'The Marginal Glosses in the N-Town Manuscript, British Library, MS Cotton Vespasian D. VIII' (*Manuscripta*) and suggests possible sources for them. On the assumption that the glosses were added by the scribe-compiler, they may be seen to throw light upon the kind of material that he had access to, and at the same time help characterize both him and his attitude to the manuscript that he was compiling.

In her article entitled 'Bury St. Edmunds, Lydgate, and the N-Town Cycle' (*Speculum*), G. McMurray Gibson assembles evidence to sustain an argument that the N-Town cycle originated in Bury St Edmunds and that the influence of Lydgate can be seen in the cycle, either in a direct or indirect form. In spite of some flaws (for example, she fails to acknowledge sufficiently the different textual strata of the Marian plays, almost speaking of them as if they were homogeneous products), the evidence adduced is comprehensive and thought-provoking.

²¹ *Three Late Medieval Morality Plays*, by G. A. Lester. Benn. pp. xlii + 157. pb £2.95.

(d) Towneley

J. C. Hirsch finds an analogue to the episode of 'Mak Tossed in a Blanket' (*N&Q*) at the end of the *Secunda Pastorum* play in a late seventeenth-century duelling challenge. In it, though the reference may be late, the blanket-tossing punishment is associated with cowardice, and carries with it connotations of contempt for an unworthy adversary.

S. Speysey writes on 'Dramatic Illusion and Sacred Reality in the Towneley *Prima Pastorum*' (*SP*) since she believes that the play has been neglected and not been given a consistent and coherent interpretation. What she has to offer would seem to go only so far as a desideratum; assertions, for example, such as 'when the shepherds shout at imaginary sheep as though they were real, they invest what is invisible with substance and reality, and in so doing, show themselves receptive to the possibility of a miracle' would seem to suggest an ingenuity somewhat under strain.

(e) York

P. Meredith provides us with a valuable and informative account of 'John Clerke's Hand in the York Register' (*LeedsSE*), discussing the sources of information about this sixteenth-century scribe, his involvement with the play register, at its earliest possibly in 1542, and the nature of that involvement, such as his indication of omissions from the register.

R. Beadle draws attention to 'An Unnoticed Lacuna in the York Chandlers' Pageant'⁵, a missing singleton from the play of the Chandlers, estimates how much text has been lost, and conjectures on its content.

(f) Moralities

P. J. Umphrey writes a note on 'The Castle of Perseverance, Line 695' (*PQ*, 1980) in which it is argued that a suggestion made in 1935 to emend the word 'pley' in l. 691 to 'prey' is a sound one, which can be additionally supported by reference to the predatory imagery running throughout the play.

Middle English: Chaucer

DAVID MILLS and DAVID BURNLEY

1. General

A bibliography for the current year will be found in 'Chaucer Research, 1981: Report No. 42', by Thomas A. Kirby (*ChauR*, 1982). John H. Fisher has compiled 'An Annotated Chaucer Bibliography 1979' (*SAC*). Thomas A. Knapp contributes an account of 'Chaucer Research in Progress 1980-1981' (*NM*).

Charles Muscatine's 1980 Presidential Address to the New Chaucer Society, '“What Amounteth Al This Wit?” – Chaucer and Scholarship' (*SAC*), stresses the relevance to the research and teaching of modern Chaucerians of Chaucer's own concern with applied knowledge, and his awareness both of the dangers of scholarly pretentiousness and of the anti-intellectualism of the unscholarly. The value of new critical modes for understanding our modern response to Chaucer – and particularly of the open-ended approach of *Rezeptionsästhetik* – is Florence H. Ridley's concern in 'Questions Without Answers – Yet or Ever? New Critical Modes and Chaucer' (*ChauR*). Judson Boyce Allen believes that, by relating 'Contemporary Literary Theory and Chaucer' (*CN*), the modern Chaucerian is led to pose appropriately medieval questions and reach medieval answers to them. Derek Pearsall, also pursuing the goal of a valid interpretation of Chaucer, recommends in 'Chaucer and the Modern Reader: A Question of Approach' (*DQR*) that greater attention be paid to context – and, in particular, manuscript and language contexts – as a corrective to the increasing subjectivity of much recent criticism. In 'Of Distant Mirrors and Distorted Images. Teaching Geoffrey Chaucer' (*Ralph*, 1980), Thomas Napierkowski explains the benefits of a teaching method which encourages the discovery of parallels between Chaucer's age and works, and the twentieth century.

The search for *New Perspectives in Chaucer Criticism* furnishes the title for a collection of essays drawn from the Second International Congress of the New Chaucer Society (1980)¹. In it Morton W. Bloomfield discusses 'Contemporary Literary Theory and Chaucer', reviewing the applicability of newer disciplines to literary study and coming to the cautious conclusion that narratology and hermeneutics (in the sense of knowing what is important to interpretation) are likely to be most fruitful. Florence Ridley offers 'A Response to "Contemporary Literary Theory and Chaucer"' in which she casts doubt on the primacy of any single historical interpretation, and commends the plurality of

¹ *New Perspectives in Chaucer Criticism*, ed. by Donald M. Rose. Pilgrim. pp. x + 248. £12.50.

interpretation deriving from a variety of approach. Winthrop Wetherbee, in 'Convention and Authority: A Comment on Some Recent Critical Approaches to Chaucer', suggests that Chaucer's deliberate mistranslations and use of faulty manuscripts as sources may have thematic significance in his works. R. Allen Shoaf is concerned with the referentiality of language, and his paper – 'Dante's *Commedia* and Chaucer's Theory of Mediation: A Preliminary Sketch' – deals largely with the imagery of falsification and counterfeiting in *Troilus and Criseyde* and in Dante. Late medieval literary theory inferred from the *accessus* tradition forms the substance of Alastair J. Minnis's 'Chaucer and Comparative Literary Theory'. His plea for the application to Chaucer's works of a truly contemporary and precisely-defined literary theory is particularly welcome.

The approach to Chaucer through contemporary art is the subject of three papers in the collection. That by John V. Fleming, 'Chaucer and the Visual Arts of His Time', considers a number of Chaucer's references to painting and stained glass in the light of contemporary examples of these arts, and notes some iconographic parallels. Henry Ansgar Kelly, in 'Chaucer's Arts and Our Arts', is much more critical of parallels between the visual arts and Chaucer's craft as a poet. He concludes that Chaucer was not interested in the visual arts and that 'we can be grateful that Chaucer had sense enough not to let the static nature of the visual arts interfere with his narrative progressions'. Chaucer was not a 'painterly' poet, agrees V. A. Kolve in 'Chaucer's *Second Nun's Tale* and the Iconography of St. Cecilia', but he was an 'iconographic' one, sharing a vocabulary of signs with the people of his time, which is most easily approached through graphic art. This is illustrated by a study of the iconographical tradition of the martyrdom of St Cecilia which serves to undermine certain alchemical readings of the *Second Nun's Tale*. The French background to Chaucer's poetry is reviewed by John H. Fisher, whose article, 'Chaucer and the French Influence', emphasises the continuity between English, French, and Latin in fourteenth-century England and contains interesting speculations on the influence of French on Chaucer's prosody. E. Talbot Donaldson's paper, 'Gallic Flies in Chaucer's English Word Web', is concerned with more detailed instances of French influence, such as the use of *but* which parallels the French use of *mais* as an exclamation.

This is a topic which receives more extended treatment by the same author – along with other literary uses of the adversative conjunction – in 'Adventures with the Adversative Conjunction in the General Prologue to the *Canterbury Tales*; or, What's before the But?'². For Barbara Nolan in 'The Art of Expropriation: Chaucer's Narrator in *The Book of the Duchess*', the poem marks a departure in techniques and in cultural values from the French poetry from which it derives. By rejecting the learned stance of the French poets along with their formality of diction and moral earnestness, Chaucer gains in tonal flexibility and in the access to new kinds of material. In 'Langland and Chaucer: An Obligatory Conjunction', George Kane considers the poets' attitudes to the rhetorical basis of style and poetic activity, and finds Chaucer morally simpler, Langland more self-perceptive. N. F. Blake, in 'Chaucer's Text and the Web of

² In *So meny people, longages and tonges: philological essays in Scots and mediaeval English presented to Angus McIntosh*, ed. by Michael Benskin and M. L. Samuels. B&S. pp. xli + 430. pb £6.95.

Words', illustrates how editorial interference may have led to greater metrical regularity and greater specificity and clarity of various statements and stylistic devices in Ellesmere as compared with Hengwrt.

In 'Chaucer Manuscripts and Texts' (*Review*), an article reviewing recent facsimile editions of the *Canterbury Tales* (YW 60.106) and *Troilus* (YW 59.118), N. F. Blake argues that the work of Parkes and Doyle (YW 59.109) points to a re-examination of the textual traditions and editorial procedures for all Chaucer's poems. Since later editors modified the Hengwrt text of the *Tales*, the Corpus Ms. text of *Troilus* may represent the consequence of similar 'purification' for that poem.

In 'Chaucer's Way with his Sources: Accident into Substance and Substance into Accident' (*ES*), F. Diekstra explores Chaucer's adaptation of traditional material, and stresses the new perspectives which derive from Chaucer's sophisticated awareness both of moral complexity and of rhetorical technique. The discussion focuses particularly upon the *Book of the Duchess*, where Chaucer, in the tradition of Jean de Meun, manipulates the reader's expectations of genre to create a comedy which emphasizes the elegiac element. Similarly, in the *Pardoner's Tale* the folk-lore core stands out untouched against the apparatus of digressive ornament. Chaucer can readily accommodate new material within the folk-tale structure (e.g. the Old Man's address to the revellers) but can equally dissolve into a different and distancing mode (e.g. the Pardoner's rhetorical condemnations of sin).

The nine original essays collected by John P. Hermann and John J. Burke Jr in *Signs and Symbols in Chaucer's Poetry* (reviewed by R. T. Davies, *N&Q* 30.73-5) illustrate the continuing but developing influence of the Robertsonian approach³. D. W. Robertson Jr himself contributes the first essay, 'Simple Signs from Everyday Life in Chaucer', which emphasizes Chaucer's engagement with contemporary issues and everyday subjects for a specific audience and takes as example the Wife of Bath - 'a humorous caricature of the pursuit of worldly satisfaction in defiance of traditional values that was growing in fourteenth-century society'. This view is qualified by John Gardner in the concluding essay, 'Signs, Symbols, and Cancellations', which demands alertness to tone as well as sign in Chaucer. Chaucer often 'cancels' sign by comedy or by intentionally bad writing; but, as the *Second Nun's Tale* shows, he may also 'cancel' good and serious writing to avoid locating absolute authority in any one approach, an attitude which owes much to his audience and intellectual climate. Edmund Reiss ponders the complex forms and functions of 'Chaucer's Thematic Particulars', while David Chamberlain discusses 'Musical Signs and Symbols in Chaucer: Convention and Originality', grouping and exemplifying the different kinds of convention and focusing upon the music-frame and *melodye*-symbol in the *Tales* and on elaborate combinations of music-signs in the *Nun's Priest's Tale* among examples of originality. Chauncey Wood believes that 'Chaucer's Use of Signs in His Portrait of the Prioress' underlines her worldliness and invites our scornful condemnation, and Gail McMurray Gibson traces resonances of the Resurrection and Judgement in 'Resurrection as Dramatic Icon in the Shipman's Tale'. Two essays deal interestingly with aspects of the vision-poems. James I. Wimsatt asks 'The

³ *Signs and Symbols in Chaucer's Poetry*, ed. by John P. Hermann and John J. Burke Jr. UAla. pp. 257. hb \$19.75, pb \$9.95.

Book of the Duchess: Secular Elegy or Religious Vision?' and argues for the work as an original mixed genre which fuses the secular French 'complaint-and-consolation' with spiritual works such as the Song of Songs and Apocalypse. V. A. Kolve's stimulating essay, 'From Cleopatra to Alceste: An Iconographic Study of *The Legend of Good Women*', sees the poem as a movement from *topos* to *typos*. Chaucer's original account of Cleopatra's death sets the pattern for heroic but non-didactic death, whose gulf from Christian belief is stressed by significant echoes of Christian death-imagery; but Alceste, dying that her husband might live, offers an exemplary pattern of human love as *caritas* as the culmination of the poem. In 'The Unlikely Narrator: The Narrative Strategy of the *Troilus*', Bernard F. Huppé analyses his own unease at various interconnected inconsistencies – the breach of the formal rhetorical pattern promised in the proems, the tension between comic mode and final seriousness, and the changing attitude of the intruding narrator. He seeks resolution in the narrator, who engages only the surface level of his text until, at Book 4, he is compelled to recognize the *sentence* of the work he is 'translating' and to demonstrate its significance.

F. Anne Payne's discussion of *Chaucer and Menippean Satire* (reviewed by Valerie Adams, *TLS*, 4111.56) focuses on *Troilus*, the *Nun's Priest's Tale* and the *Knight's Tale*⁴. Among the twenty-one criteria which define Menippean satire, particular weight is placed upon the parody of selected texts and the use of dialogue to structure events; the genre is characterized from Lucian and Boethius. In *Troilus* the absence of Fate from the events stands in tension with the search for order. From the examination of speeches on Fortune, happiness, and love in relation to Boethius, Pandarus is shown to be moving among the incompatible roles of friend, authority-figure, and God, and Criseyde to lack any transcendental perspective – pawn and scapegoat. While Pandarus – and Calchas – pragmatically select their course of action from among alternatives, and Criseyde – and Diomedes – affirm the primacy of their individual freedom, Troilus trusts wholly to outside forces, unconsciously embracing conflicting philosophies as he does so. His insistence upon Fate is a denial of his real freedom and responsibility. This is analogous to the Narrator's insistence upon Fate and upon the immutability of his authority, which is a denial of his own artistic freedom. In the *Nun's Priest's Tale* the issue of conditional necessity is challenged by the generic mixture, the Narrator's comments and the rhetoric of the tale. Though affirming freedom, the tale's concern is the death of body and mind in the face of authority; 'the thrust of [the Priest's] satire is always toward nothing'. Finally, the author examines the combination of the romance genre with the theme of order in the *Knight's Tale*, where Theseus, the 'Philosophy' figure, finally imposes a pattern upon events which he invests with divine sanction but which we recognize as illogical in the face of the chaotic universe which the tale presents. Theseus' vision of order fails to comprehend the power of natural law, and the tale is reductive of the status of gods and men. Its teller emerges as a pessimistic ironist who can still affirm the power of beauty and make isolated attempts to attain an ideal perception.

John Block Friedman takes 'Another Look at Chaucer and the Physiognomists' (*SP*), arguing that Chaucer makes considerable use of affective physiognomy, although more critical attention has been given to humoral

⁴ *Chaucer and Menippean Satire*, by F. Anne Payne. UWisc. pp. xii + 290. £13.50.

physiognomy. The claim is exemplified from references to glances and to changes in facial colour. Paula Neuss traces 'Images of Writing and the Book in Chaucer's Poetry' (*RES*), indicating Chaucer's consistent exploitation of them as images of love and lovemaking.

Frances McNeely Leonard's *Laughter in the Courts of Love* traces a tradition of comic allegory from its origins in Chaucer's vision-poems to Spenser's *Faerie Queene*⁵. Chaucer's model provides such recurring features as the Court of Love and the Dreamer as outsider; but more fundamentally it reveals the complex effects achievable by the interaction of comedy and allegory in a clearly delineated structure. The diversity of Chaucer's achievement is demonstrated from short discussions of each vision-poem.

In Chapter III of *The Celestial Journey and the Harmony of the Spheres*, Carrie Esther Hammil discusses 'Chaucer and the Dream of Harmony', concentrating upon *The House of Fame*, *The Parlement of Foules* and the Epilogue to *Troilus*⁶. She sets each poem within the literary tradition, comparing sources and analogues and dealing with aspects of symbolism, and gives a survey of critical assessments, to which she contributes.

Two companion articles deal with aspects of education and upbringing. Nicholas Orme's essay, 'Chaucer and Education' (*ChauR*), surveys the major references to education in Chaucer under the broad classifications of 'family/household' and 'school/university' and concludes with a consideration of the thematic treatment of education in the *Tales*. In 'A Certain Nombre of Conclusiouns: The Nature and Nurture of Children in Chaucer' (*ChauR*), Charles A. Owen Jr finds Chaucer's understanding of children's attitudes and upbringing reflected in his work – in particular, the father-son relationships, the childish conduct of some adult characters, and the child-characters of the *Prioress's Tale* and of the Ugolino episode in the *Monk's Tale*.

Among medieval writers who incorporate acknowledged autobiographical references into their works, J. A. Burrow focuses upon Gower and Chaucer, noting that they use the image of 'The Poet as Petitioner' (*SAC*) for playful rather than practical purposes. In *Medieval Studies for J. A. W. Bennett* (reviewed by A. V. C. Schmidt, *MÆ* 51.234–7), P. L. Heyworth enforces the importance of 'The Punctuation of Middle English Texts' by examples from Usk and Chaucer and suggests an editorial apparatus for punctuation-variants⁷.

The concepts and terminology of medieval legal theory are the subject of Marie Collins's 'Love, Nature and Law in the poetry of Gower and Chaucer'⁸. She illustrates how both Chaucer and Gower draw artful analogies and contrasts between the law of *kynde*, the law of the God of Love, and the publicly beneficial positive law, which is rationally and equitably administered. Both poets are moralists, but both are sympathetic rather than condemnatory.

⁵ *Laughter in the Courts of Love: Comedy in Allegory from Chaucer to Spenser*, by Frances McNeely Leonard. Pilgrim. pp. x + 184. \$18.95.

⁶ *The Celestial Journey and the Harmony of the Spheres in English Literature 1300–1700*, by Carrie Esther Hammil. UTex (1980). pp. iv + 175. pb \$13.50.

⁷ *Medieval Studies for J. A. W. Bennett: Aetatis Suae LXX*, ed. by P. L. Heyworth. Clarendon. pp. xi + 425. £27.50 (Abbreviated Bennett.)

⁸ In *Court and Poet: Selected Proceedings of the Third Congress of the International Courtly Literature Society (Liverpool 1980)*, ed. by Glyn Burgess. ARCA 5. Cairns. pp. xii + 364. £15. (Abbreviated *Court and Poet*.)

Karl P. Wentersdorf examines the phrase *in terme*, used in the *General Prologue*, in 'The *Termes* of Chaucer's Sergeant of the Law' (*SN*). His conclusion is that the phrase might very well mean 'in term-time', since, when *termes* means 'technical terms', it is usually preceded by a specifying adjective. The word *sodeyn* is the lexical focus of Stephen A. Barney's article 'Suddenness and Process in Chaucer' (*ChauR*). *Sodeyn* has connotations of reversals and vicissitudes both in theme and in plot, and this may be extended into the distinctive aesthetic effects of suddenness or smooth development of story elements. More generally, suddenness is associated with uncourtliness, and may be morally pejorative: a man should be deliberate, polite, tolerant of mutability, keeping pace with the process of things. The word *proces* is semantically the contrary of *sodeyn*.

G. H. Roscow's book, *Syntax and Style in Chaucer's Poetry* (reviewed by Valerie Adams, *TLS* 4150.1135) is a welcome representative of the renewed scholarly interest in aspects of Chaucer's language⁹. It is concerned more essentially with syntax than with style in the wider senses of that term, and that it contains parallels with non-Chaucerian sources, and that it does not make excessive demands of an esoterically theoretical kind, will commend it as a useful work of reference to many readers. The major syntactic topics covered include word order, idiomatic usage, pleonasm, ellipsis, relative clauses, and co-ordination and parataxis; and the more important stylistic effects identified are those concerned with emphasis, euphony, and mimetic, or imitative, devices of various kinds. The book concludes with an index of the Chaucerian examples discussed.

May Newman Hallmundsson's account of Henry Scogan's career, 'Chaucer's Circle: Henry Scogan and His Friends' (*M&H*) includes a suggested link between Scogan, Fastolf, and Chaucer in 1387 and the postulation that Scogan's youthful conduct may indeed have prompted Chaucer's rebuke to him as an older man to youth. Chaucer inevitably figures prominently in Gregory Kratzmann's study of literary influences, *Anglo-Scottish Literary Relations 1430-1550*¹⁰. Particular mention may be made of the account of Henryson's imaginative development of Chaucer's *Troilus* in *The Testament of Cresseid*; and also of the extent of Douglas's allusion to the *Hous of Fame* in *The Palice of Honour*, where the Scottish poet recognized Chaucer's poem 'as an experiment in imitation wherein the nature of Fame is embodied through tone and style'.

Janet M. Cowen discusses 'Eighteenth-Century Ownership of Two Chaucer Manuscripts' (*N&Q*) – BL Ms. Add. 12524, obtained by Ralph Thoresby from Samuel Smith; and BL Ms. Add. 9832, owned by Joseph Haselwood and, in the early eighteenth century, by Morell Thurston. In 'Those Scotch Copies of Chaucer' (*RES*), J. A. W. Bennett notes eulogistic allusions to Chaucer by John of Ireland in *The Meroure of Wysdome* (1490). In 'Absurder Projects: Scriblerus, Chaucer, and the Discommodities of Marriage' (*ESC*), Reginald Berry discusses the influence of Chaucer on the Scriblerians, beginning with John Gay's play, *Wife of Bath*.

⁹ *Syntax and Style in Chaucer's Poetry*, by G. H. Roscow. Chaucer Studies VI. R&L/Brewer. pp. x + 158. £19.50.

¹⁰ *Anglo-Scottish Literary Relations 1430-1550*, by Gregory Kratzmann. CUP (1980). pp. xii + 282. £21.50.

A second revised edition of S. S. Hussey's *Chaucer: An Introduction* has been published, supplementing the useful 1971 edition (YW 52.110–11) with recent critical developments¹¹.

2. Canterbury Tales

N. F. Blake continues his contributions to the current debate on the editorial problems of the *Tales* and their implications. His essay 'On Editing the *Canterbury Tales*' (Bennett⁷) urges editors to follow the Hengwrt (Hg) Ms. closely, but argues that all manuscripts of the *Tales* ultimately depend upon Hg's copytext, which was probably not free from error and was constantly revised in the 'editorial office'. Variant readings in the manuscript tradition may reflect the revision process and may suggest to an editor possible emendations to Hg. In 'Critics, Criticism and the Order of "The Canterbury Tales"' (Archiv), Blake stresses the unfinished state of the *Tales*, discusses evidence for the lack of a clearly definable large-scale plan, and points out the objections which can therefore be raised to modern critical assumptions about the poem's intended structure and effect. Larry D. Benson's contribution to the debate, 'The Order of *The Canterbury Tales*' (SAC) consists of an extensive survey of the manuscripts and their relationships which leads him to affirm two related orders – Type *a* (Ellesmere) and non-Type *a* (others). He is disposed to explain their existence by the circulation of the *Tales* in two versions – early and late – and feels it probable that they circulated during Chaucer's lifetime. More positively, he argues that the Retraction demonstrates that Chaucer had finished with his 'unfinished' work, and that it was not therefore fragmentary or 'incomplete' on his death. He also feels that the tales were arranged in the authorially approved order in Type *a*. Benson argues that the Hengwrt versions are adaptations of Type *a*, made from fragments of ordered manuscripts and hence mixed in origin, and that Ellesmere, despite minor inconsistencies, has an authoritative order.

Judson Boyce Allen and Theresa Anne Moritz also discuss the order of the *Canterbury Tales* in their book, *A Distinction of Stories: The Medieval Unity of Chaucer's Fair Chain of Narratives for Canterbury* (reviewed by Derek Pearsall, SAC 4.135–40)¹². Allen and Moritz's conception of the order of the tales is based not upon manuscript studies, nor upon the naturalistic development of the pilgrimage to Canterbury, but upon an exegetical tradition of commentary upon Ovid's *Metamorphoses*, the proof of whose relevance is deferred to a forthcoming book. Chaucer is considered to be primarily an ethical and political author whose themes are developed not in dramatic or realistic narrative, but by learned allusion and analogy. *The Canterbury Tales* can be divided into four groups of tales; a pattern which is claimed to be prefigured in the *Knight's Tale*, and which derives from the exegesis of Ovid in terms of (1) natural, (2) magical, (3) moral, and (4) spiritual changes. The most pervading ethical image is that of marriage used as the analogue of social order and

¹¹ *Chaucer: An Introduction*, by S. S. Hussey. Second edn. Methuen. pp. ix + 245. hb £8.95, pb £4.95.

¹² *A Distinction of Stories: The Medieval Unity of Chaucer's Fair Chain of Narratives for Canterbury*, by Judson Boyce Allen and Theresa Anne Moritz. OhioU. pp. xi + 258. \$20.

harmony. Amid this general argument – which is often abstract, obscure, and not readily summarized – are numerous detailed perceptions about Chaucer's works as well as informative comments on medieval literary theory. The vindication of the general argument, however, must await the promised book on that subject.

The interrelationships of four tales with a common plot – by the Knight, Miller, Merchant, and Franklin – and the variations which they present on a variety of connected themes are the subject of Helen Cooper's article, 'The Girl with Two Lovers: Four Canterbury Tales' (*Bennett*⁷). In 'The Tales of the Merchant and the Franklin: Text and Interpretation', H. L. Rogers confronts the problems of tone and character in the two tales in the context of doubts about the authenticity of their headlinks in the Ellesmere Ms.¹³. His analysis of the tales suggests that the *Merchant's Tale* makes better sense without the Ellesmere link, being more tolerant and optimistic than critics have allowed; and that the *Franklin's Tale* is a man's view of generosity rather than part of a marriage-debate.

Donald C. Baker prints letters and extracts from letters between Henry Bradshaw and Francis Furnivall to illustrate 'The Evolution of Henry Bradshaw's Idea of the Order of the *Canterbury Tales*' (*CN*). Analogues in Indian mythology with the Pear-Tree episode and the magic horse and magic sword are discussed by Vincent DiMarco in 'Richard Hole and the *Merchant's* and *Squire's Tales*: an Unrecognized Eighteenth-Century (1797) Contribution to Source and Analogue Study' (*ChauR*). G. E. Bentley Jr's 'Comment upon the Illustrated Eighteenth-Century Chaucer' (*MP*) requests further evidence for certain of the conclusions of Alice Miskimin's 1979 article (*YW* 60.104).

Rejecting 'satiric' as an appropriate description of the *Prologue*, Gerald Morgan explores the ironic and persuasive effects of 'Rhetorical Perspectives in the *General Prologue* to the *Canterbury Tales*' (*ES*) and argues that the comic realization of human nature is contained in a unified literary form. In 'Chaucer's Knight and the Earl of Warwick' (*N&Q*), G. A. Lester draws upon the evidence of the fifteenth-century *Warwick Pageant* – perhaps influenced by Chaucer's portrayal of the Knight – and questions Terry Jones's 'ironic' interpretation of the Knight (*YW* 61.107). In 'Daun Piers and Dom Pier: Waterless Fish and Unholy Hunters' (*ChauR*), John V. Fleming argues that ll. 177–82 of the *General Prologue* have as source a passage in Peter Damian's *De Divina Omnipotentia*, and that the Monk's name, *daun Piers*, draws attention to the connection. Dante uses Damian to condemn 'modern-minded' ecclesiasts. Discussing 'Chaucer's "Burgesses" and the Aldermen of London' (*MÆ*), Peter Goodall finds that the guilds to which the burgesses of the *Prologue* belonged were too minor, and the indications of their wealth too meagre, to suggest that they could realistically aspire to be London aldermen. He offers a number of possible explanations for this portrayal. From a revealing study of the social, legal, and economic status of his class, Henrik Specht argues that *Chaucer's Franklin in the Canterbury Tales* has been mistreated by that school of criticism which sees him as a vulgar social aspirant¹⁴. The late

¹³ *Studies in Chaucer*, ed. by G. A. Wilkes and A. P. Riemer. SEng. USydney. pp. 120.

¹⁴ *Chaucer's Franklin in the Canterbury Tales: The Social and Literary Background of a Chaucerian Character*, by Henrik Specht. Pub. of the Dept. of English, UCopenhagen 10. AF. pp. 206 + 8 pl. 120Kr.

fourteenth-century Franklin was socially and economically of *gentil* status. Although 'an erthely man', Chaucer's Franklin is guilty only of forgivable sins, and his generosity and sense of public duty in accepting offices which real contemporary franklins often declined make him an admirable figure and an example of true *gentillesse*. There is indeed a possible parallel between the virtues of the Franklin and those of Chaucer himself.

The gods grant the lovers exactly what they request. This fact is the starting-point for Edward C. Schweitzer's discussion of 'Fate and Freedom in *The Knight's Tale*' (SAC). Though the astrological machinery suggests that Arcite is a helpless victim, he does choose to submit to a love-sickness whose progress from obsession to mania and death is signalled by medical 'additions' to the story. The contradiction rests in the Boethian echoes – not in their adaptation by characters and a narrator conscious only of the claims of earthly happiness, which enslaves the lovers to a partial good, but in the significant suppression of the Boethian stress upon a benevolent providence. In 'Arcite at Court' (ELN), Richard Firth Green argues that Chaucer's expansion of his source to describe Arcite's career as a page at Theseus's court is in no respect autobiographical, since pages, in contemporary parlance, were characteristically kitchen servants and of low status. A parallel with the career of Havelok the Dane is more informative, and Chaucer's purpose is more probably to show Arcite's sacrifice in the service of love, as well as the acumen of the court in recognizing his true merit.

John and Nicholas suffer in the *Miller's Tale* because they both uncritically imagine that the world unfolds in a series of exact repetitions. In 'Chaucer's Imaginative One-Day Flood' (PQ), M. F. Vaughan shows how Nicholas plays on John's imaginative susceptibility by the selection of an image which will make an immediate impression on him: that of the one-day flood. The source of this image is revealed to be in a popular sermon theme, that of the 'Fifteen Signs before Doomsday'. B. K. Martin offers a challenging view of 'The Miller's Tale as Critical Problem and Dirty Joke' (SSEng¹³). The common denominator of a modern criticism which values Alison's animal vitality and a historical criticism which might see the tale as a 'comedy of manners reinforced and deepened by a comedy of sinfulness' seems to be the popular tale whose plot is a string of dirty jokes. The jokes (classified and described) satisfy the psychologically linked instincts of sex and hatred, but cannot be isolated without damaging important aspects of the tale emphasized in other critical approaches. Quoting John Arderne, David Williams, in 'Radical Therapy in the *Miller's Tale*' (ChauR), points out that medieval medicine regarded cauterization as an extreme remedy. He goes on to suggest a morally-figurative extension of this in the *Miller's Tale*, and suggests a network of figures and allusions in the tale based upon medicine, and in particular the practice of cauterization. Peter Goodall justifies the claim of his title, 'The Figure of Absolon in the *Miller's Tale*: Chaucer's most original contribution to the development of a story' (Parergon), by comparisons with the tale's analogues. He argues that the substitution of an effeminate clerk for the more usual virile smith explains why Absolon is so deeply humiliated by the particular form of insult offered him, and why he responds with such malevolent 'bitchery'. Thomas W. Ross's 'Astromye in the *Miller's Tale* Again' (N&Q) is an answer to N. F. Blake's note on the subject (YW 60.38, 109), and re-asserts its status as a deliberate malapropism. The reference to the *Miller's Tale* prefaces John

Stevens's '*Angelus ad Virginem*: the History of a Medieval Song' (*Bennett*⁷). That *pa* is derived from Latin *pax* is Lewis E. Nicholson's contention in 'Chaucer's "Com Pa Me": A famous Crux Reexamined' (*ELN*). He cites a passage in Augustine's *Confessions* where the word *pax* is used with the sense 'kiss'. The spelling *ba* retains this sense but sacrifices the ironic liturgical connotations of the 'kiss of peace'.

Norman D. Hinton suggests in 'Lucan and the Man of Law's Tale' (*PLL*) that Chaucer's reference to Caesar's triumph in ll. 400–3 might have been in accord with views expressed in glosses on Lucan, and he appeals for further study of the glosses on Classical authors.

Analysing 'The Wife of Bath's Prologue and Tale' (*SSEng*¹³), Margaret Singer demonstrates the bipartite structure of the Prologue, with its opening argument on authority and later autobiographical narrative, and examines its relationship to the tale and to the overall structure of the *Tales*. W. F. Bolton, in 'The Wife of Bath: Narrator as Victim' (*Women and Literature*), is also concerned with the Wife's history and its effects on her tale. He sees the latter as 'the crippled narrative of a stunted narrator' illustrating the 'traumata of woman's status in a sexist society'. Martin Puhvel discovers between 'The Wyf of Bath and Alice Kyteler – A Web of Parallelism' (*SN*). The historical Alice was a prominent Anglo-Irish lady who was accused in 1324 of participating in witchcraft to murder three husbands. The parallels discovered lead on to the speculation that the literary Alisoun may have murdered her fourth husband. In 'Alisoun's Ear' (*MLQ*), Melvin Storm suggests that the Wife's deafness, which is so prominent a part of her characterization, may have had moral significance. He gives patristic significances for various hearing problems, and sees particular irony in her deafening even as she burns the book of doctrine.

Peter Nicholson presents an edited text of the 'Rypon Analogue of the *Friar's Tale*' (*CN*) with modern translation.

Diane Bornstein prints 'An Analogue to Chaucer's *Clerk's Tale*' (*ChauR*) – a close translation made by Brian Auslay, a yeoman of the wine cellar to Henry VIII, of Christine de Pizan's *Cité des Dames*. This work – printed by Henry Pepwell in 1521 – is one of a number of didactic pieces addressed to women, which were meant to be understood literally.

'The Two Gardens of *The Franklin's Tale*' (*Court and Poet*⁸) offers a highly symbolic reading in which Carol Falvo Heffernan identifies two gardens: those of conjugal love and of courtliness. A series of further allusions to Christian doctrine is noted, and Arveragus's deficiencies as the protector of his wife are illustrated from contemporary references to the duties of a husband.

In 'A Note on Canacee's Magic Ring' (*Anglia*), Vincent DiMarco explains the reference (l. 250) to Moses as well as Solomon as the fabricator of a magic ring. The story of Moses' rings of memory and forgetfulness is to be found in Peter Comestor, Trevet's *Chronicles*, and Bacon's *Opus maius*, and is used by Gower in Book IV of *Confessio Amantis*. Of the above, only Bacon associates the names of Moses and Solomon. The paper concludes with speculation on the possible application of the ring's qualities to healing the falcon's love-sickness.

Asking 'What is Chaucer Doing with the Physician and His Tale?' (*PQ*), Emerson Brown Jr establishes the appropriateness of the tale to its teller and to its context in Group C, 'this triad of variations on the theme of causality'. The Physician's limited Christian understanding prevents him from recogniz-

ing the moral culpability of Virginia's suicide, but his concern with medical causes of illness extends into the multiplicity of causations which he postulates for the tragedy. The concerns with suicide and with causation are dismissively touched by the Franklin, but the knowing Pardoner, recognizing the origins of evil in the hearts of men, reveals the inadequacy of both views. In 'Politics and the Paralysis of Poetic Imagination in *The Physician's Tale*' (SAC) Sheila Delany finds that Chaucer's *Physician's Tale* lacks the social criticism which is the central point of the other medieval versions of the Virginius Legend, but supplies no dramatic or thematic justification in its place for the slaying. Labelling the tale 'a bad piece of work', she goes on to speculate on the reasons for Chaucer's exclusion of the social reality and to comment more generally upon the function of social reality in art.

In his discussion of 'The Pardoner's Tale: Morality and Its Context' (SSEng¹³), D. A. Lawton isolates the tale from its frame as a serious and orthodox exemplum in which we rarely hear the Narrator's voice. But the Pardoner breaks the rules of the tale-telling game by raising a moral issue with its organizer, the Host, and is punished for his presumption. His presentation also owes much to Faux Semblant and as an abstraction he represents a quality present in all the pilgrims and embodies a truth about them all. Alicia K. Nitecki discusses Chaucer's use of 'The Convention of the Old Man's Lament in the *Pardoner's Tale*' (ChauR) and suggests that Chaucer's main innovation is that the man's old age results from his rejection by death. His plight shows the necessity for death, in contrast to the deathless world envisaged by the rioters. Peter G. Beidler sees resemblances between 'Noah and the Old Man in the *Pardoner's Tale*' (ChauR), originating in the view that the Flood, like the Black Death, was a divine retribution on sinful humanity and that one old and virtuous man was saved.

Theresa Coletti's 'The *Mulier Fortis* and Chaucer's *Shipman's Tale*' (ChauR) seeks to establish a parallel between the tale and the *mulier fortis* passage in *Proverbs* 31.10–31. The parallel is not claimed to be a direct one, but Chaucer 'appropriated a cluster of words, images, and ideas that bear a dramatic and dynamic relationship to the more worldly substance of his domestic comedy'. This parallel is re-echoed by the Wife of Bath, and its purpose is to encourage us to measure the reality against the ideal, but also vice versa.

In 'Chaucer at Lincoln (1387): The *Prioress's Tale* as a Political Poem' (ChauR), Sumner Ferris argues that the tale is the revised version of a poem performed before an audience of *men of dignitee* (l. 1646) at Lincoln on 26 March 1387. The connection with Lincoln is made through the Lincoln associations of the saints mentioned in it, and the purpose of the original poem is surmised to have been the recruitment of John Buckingham, Bishop of Lincoln, to the King's support against the Duke of Gloucester.

A political purpose is discernible also in the tales of *Thopas* and of *Melibee* in the view of V. J. Scattergood, outlined in 'Chaucer and the French War: *Sir Thopas* and *Melibee*' (Court and Poet⁸). Chaucer's words at the beginning of *Melibee* on the variety of style and identity of *sentence* are taken to refer not to the relationship between the latter poem and its source, but to that between Chaucer's two tales. Accepting that *Thopas* and *Melibee* therefore share an identical theme, this theme is identified as the case for peace. In *Thopas* the satire of Flemish chivalry is intended to ridicule any possible Anglo-Flemish

alliance against France.

In 'Form, Content and Context in *The Nun's Priest's Tale*' (SSEng¹³), Stephen Knight explores the link of the mock-heroic and mock-intellectual in the first part of the tale before examining the interaction of narrative and morality in the second part. The tale has 'as its central meaning the idea that we should value the qualities of simple, ongoing, active life'.

Five quotations are considered by Robert M. Correale in 'The Sources of Some Patristic Quotations in Chaucer's *The Parson's Tale*' (ELN).

The Retraction poses a problem as to whether it is artistically part of the *Canterbury Tales*, or a separate authorial statement. In 'On the Relation of Fact and Fiction in Chaucer's Poetic Endings' (PQ), Gale C. Schricker examines his earlier poems to show that the Retraction is prefigured by a technique used throughout his poetic career: 'Rather than denying the validity of Chaucer's canon . . . the Retraction acts to affirm the structural principle of transition in the ends of the finished poems'. Chaucer's life-long work ends with a transition from fiction to the ultimate reality of death.

3. Troilus and Criseyde

Ian Bishop's study of *Chaucer's Troilus and Criseyde* stresses the central dialectic of love which reveals the different consciousnesses of Troilus and Criseyde, and also the completeness of the poem's total structure¹⁵. Though circumscribed by her secular life and ironically concerned with her fame, Criseyde is an intelligent woman, able to counter Pandarus's (and Troilus's) machinations but led to a genuine love. Yet Chaucer shows how and why she resists Troilus's plan of elopement and is bound to accept Diomedes to exorcise her love and guilt. Troilus views the action transcendently, but the limitations of the viewpoint are evidenced by the limited influence of Fortune in the poem and by the frustration of what could be the 'theatrically appropriate' deaths beside Criseyde or at the hands of Diomedes. Troilus's end, like his beginning, is a scornful retreat from experience. The poem's end, stressing the religion of Christ and Mary, counters not the narrative, but the Prologue, with its religion of Cupid and Venus. The argument is developed with close and intelligent textual analysis.

Sherron E. Knopp sees no inconsistency or chance in the Narrator's attitude to the lovers in *Troilus*. Discussing 'The Narrator and his Audience in Chaucer's *Troilus and Criseyde*' (SP) he stresses that the Narrator from the outset demonstrates his allegiance to the Christian God of charity, but with compassionate charity accepts the actions of the lovers and Pandarus as far as is possible, signalling that accordance by combining the imagery of nature and of religion in his presentations of *kynde love*. But ultimately the image-patterns are incompatible, and ultimately the Narrator must condemn the excessive grief of Troilus and the pragmatism of Pandarus. Criseyde, the object of the reader's speculations in her initially enigmatic portrait, becomes a focus of narratorial sympathy and charity in the final books. The Epilogue is consistent with this presentation of events. Beryl Rowland discusses

¹⁵ *Chaucer's Troilus and Criseyde: A Critical Study*, by Ian Bishop. UBristol. pp. 116. £4.95.

'Chaucer's Speaking Voice and Its Effect on His Listeners' Perception of Criseyde' (*ESC*), pointing out rhetorical precepts for oral delivery which Chaucer may have used to affect the listeners' response to Criseyde through the medium of the Narrator.

In a pagan world, intention and effect do not coincide and, by not weighing the effect, men lay themselves open to the power of Fortune. In 'Between the Motion and the Act: Intentions and Ends in Chaucer's *Troilus*' (*ELH*), Richard H. Osberg demonstrates this pattern of ironic reversal in order to emphasize the role of the Narrator who consistently foresees the effect of his tale and holds to it. But no less bound by the necessity of historical events, as Troilus sees himself bound by the necessity of the higher power, the Narrator is able to turn aside our latent condemnations and evoke sympathy for his characters. Stressing the dominant sense of personal freedom in *Troilus*, Joseph S. Salemi finds a significant link between 'Playful Fortune and Chaucer's Criseyde' (*ChauR*). *Pleye*, in all its connotations, becomes the key word in his analysis of the interaction of Fortune and freedom, while the opportunism of Pandarus and the fatalism of Troilus throw into relief the freedom of Criseyde – Fortune-like in her ability at once to choose and also to compel others to make choices. In 'Troilus' Farewell to Criseyde: The Idealist as Clairvoyant and Rhetorician' (*PLL*), Charles S. Rutherford points out that in Book IV, ll. 1440–1526 (Troilus's last extended speech to Criseyde), Troilus accurately foretells the inability of Criseyde to cope with the changing political situation and the persuasion of her father. This ungenerous attitude, at odds with Troilus's normal balance of idealism and daily contingencies, finds expression in a Pandarus-like style of proverb, deliberately removed from Troilus's usual spontaneity of address, which lends rhetorical credibility to his speech and softens the impression of aggression.

The five-book structure, the allusion to Geoffrey of Vinsauf and the word *dulcarnoun* provide authorial evidence of preplanned design, argues Thomas Elwood Hart in 'Medieval Structuralism: "Dulcarnoun" and the Five-book Design of Chaucer's *Troilus*' (*ChauR*). From the geometry implied by *dulcarnoun* he suggests the geometric designs underlying the order and lengths of the books and the significant placement of the word, and finds his postulate confirmed by the circularity of structure, the ring-symbolism, and the effect of authorial revision. Chaucer's concern with architectural and geometrical models indicates both his awareness of structure as metaphorical statement, and also the general importance of authorially designed 'vectors of textual organisation' for the modern critic. Chaucer's ambiguous adaptation of the 'elm-and-vine' topos is the subject of Patricia Brückmann's '*Troilus and Criseyde*, III, 1226–1232: A Clandestine Topos' (*ELN*). Derek Brewer contributes some 'Observations on the Text of *Troilus*' (*Bennett*⁷), evaluating the variants in a number of isolated lines to point the moral that 'the only criterion of "poetry" at the verbal level is *fullness of meaning*'.

Christopher Dean discusses 'Chaucer's Play on the Word *Beere* in *Troilus and Criseyde*' (*ChauR*), arguing that Pandarus's word-play on *bere* as 'bier' and 'pillow' is a crude sexual joke which has wider resonances both of unrequited love as a cause of death and also of the death Troilus seeks after his involvement with Criseyde. Lloyd J. Matthews suggests a new source for the figure of the three-eyed Prudence in '*Troilus and Criseyde*, V. 743–749' (*NM*) in Matteo Frescobaldi's *Canzoni a Ballo*. In 'Wynkyn de Worde and the

Ending of Chaucer's *Troilus and Criseyde*' (MP) C. David Benson and David Rollmann analyse the three anonymous stanzas printed by de Worde at the end of his 1517 edition of the poem, which he attributes to Chaucer. Their antifeminist attitude and sympathy for Troilus, and their function in providing a clearcut conclusion to the poem, suggest that some modern critical views would not have been shared by an early reader.

Stephen Barney's collection of 'the best essays on *Troilus*' (YW 61.112) includes three new essays. In '“Feynede Loves”, Feigned Lore, and Faith in Trouthe' Barbara Newman claims that in *Troilus and Creseyde* 'trouthe in love is compromised by feigning' at every level and demonstrates the relativity of truth in the poem and the resulting irony. While the Narrator reaches his own version of faith in trouthe, the poem also reveals a Christlike element in Troilus's faith to the unfaithful Criseyde. The equivocal nature of proverbs in the poem is an important part of her argument, and is also the central concern of 'Proverbs and the Authentication of Convention in “Troilus and Criseyede”' where Karla Taylor sees in such metaphoric *sententiae* a manifestation of the illusory desire to give permanency to love. This theme is extended from the love-affair to poetry itself as the Narrator seeks to elude linguistic mutability by fixing his poem in a literary tradition and a written – though significantly fictitious – authority. Resolution lies in abandoning mutable love and language – to follow Troilus into silence or the Narrator into the permanency of Christ's love and Word. Finally, Winthrop Wetherbee analyses 'The Descent from Bliss: “Troilus” III. 1310–1582' in which we are offered a widening perspective on events through the disjunction of the Narrator's and lovers' responses to the consummation; the hints of future tragedy in the *alba*; and, most challengingly, the complex parallels between Troilus's experiences and those of Dante in the *Paradiso* which serve to emphasize alike the shortcomings of Pandarus and Criseyde and the spiritual potential of Troilus's love.

4. Other Works

The facsimile of Bodleian Library Ms. Tanner 346 (reviewed by N. F. Blake, ES 63.71–3), containing the *Book of the Duchess*, *Parliament of Fowls*, *Anelida and Arcite*, *The Legend of Good Women*, and the courtly complaint poems, is the first volume in a new Facsimile Series of the Works of Geoffrey Chaucer published in conjunction with the Variorum Chaucer project¹⁶. The present volume is a facsimile of excellent quality, containing all the manuscript material, and including reproductions of the endpapers and the binding. The Introduction by Pamela Robinson suggests a date 'late in the second quarter of the fifteenth century', making it the earliest of the Oxford Group. The manuscript was produced by three scribes working, it is suggested, from sources in booklet form and without the benefit of a supervisor to co-ordinate their practice.

All the manuscripts of the *Book of the Duchess* originally omitted certain lines which it is the practice among modern editors to supply from Thynne's edition. This practice is contested by N. F. Blake in 'The Textual Tradition of *The Book of the Duchess*' (ES), where he points out that the Hengwrt scribe

¹⁶ *Manuscript Tanner 346: A Facsimile*, intro. by Pamela Robinson. The Facsimile Series of the Works of Geoffrey Chaucer. vol. I. Pilgrim/B&B. pp. xl + ff. 135. £90.

left similar gaps in his text, and that they may have resulted from the chaotic state of the Chaucerian exemplars. Since such gaps were later filled by revisers, and since Thynne's contribution is longer than the gaps left by the earlier scribes, it is probable that Thynne's contribution (ll. 31–96 of Robinson's text) is spurious. Thynne seems to have used as a copytext some manuscript close to Fairfax, and therefore his edition has no independent status as a source for the text. Helen Phillips, in 'Structure and Consolation in the *Book of the Duchess*' (*ChauR*), notes the critical disagreement about the grounds of consolation in the poem. She argues sensitively that the structure of the poem is one of juxtaposed scenes analogous to the medieval love of typology in the visual arts, and that the repeated teaching of these discrete scenes is the inevitability of death. Octavian is identified as the Octavian of the popular story of Octavian and the Sibyl: an emperor who faces the inevitability of his own mortality. Ruth Morse challenges the established view of the dreamer as lacking perception, either in fact or in pretence. In 'Understanding the Man in Black' (*ChauR*), she questions whether the Man in Black's song, overheard by the dreamer, may not be simply a complaint without autobiographical significance. In medieval chess, the *fers* is not a queen, but an adviser. Moreover, the death of the lady is not evident until the *dénouement*. We should beware of reading with hindsight, and carefully distinguish 'what is learned in the poem' from 'what is learned from it'. The recognition of the ambiguity of the poem as it unfolds would release us from the need to see the dreamer either as stupid or tactful. An analogy between the dreamer and a confessor is perceived by R. A. Shoaf in '“Mutatio Amoris”: “Penitentia” and the Form of *The Book of the Duchess*' (*Genre*). His complex and interesting paper examines the penitential imagery in the poem, finding echoes not only of the courtly exploitation of penitential analogies dependent upon the *Roman de la Rose*, but also familiarity with contemporary doctrine on confession and the *circumstantiae peccati*. The image of repentance is seen to be associated with the Black Knight's *mutatio amoris* which accompanies his admission that his lady is in fact dead, and his abandonment of the rhetoric of *fine amor*.

In 'Chaucer's Eagle's Ovid's Phaëthon: a study in literary reception' (*JMRS*), Joseph A. Dane argues that Chaucer captures the ambivalence and complexity of Ovid's story of Phaëthon by the device of 'narrative-with-gloss' and the use of various personae. The Eagle cannot see a relevance in his gloss to his own situation, ironically revealed to the reader by the poet in ll. 962–4. Mary Flowers Braswell suggests that Chaucer, as Clerk of Works and associate of the mason Henry Yvele, had first-hand experience of contemporary architectural features and technical terminology which characterize the three examples of 'Architectural portraiture in Chaucer's *House of Fame*' (*JMRS*).

In 'St. Valentine, Chaucer, and Spring in February' (*Speculum*), Jack B. Oruch examines the lives of the two St Valentines and the dissemination of their legends, and considers the evidence for a literary 'Valentine' tradition linking birds, lovers, and mating with 14 February. He states: 'In my view the majority of the customs and literary expressions connected with Valentine's Day appear to be derived from Chaucer's *Parlement of Foules*, the only poem to focus on the annual ceremony itself.' Possible explanations for Chaucer's choice of day are considered and thematic appropriateness is discovered in the seasonal cycles of mutability. For Larry M. Sklute in 'The Inconclusive Form of the *Parliament of Fowls*' (*ChauR*), the poem 'offers inconclusion as its own

poetic principle'. This is developed alongside a tendency to reject the dictates of authority, so that in the bird-parliament individual opinion is shown to be as important as authority. The *Canterbury Tales* is a more extensive attempt to present 'inconclusiveness for the purpose of suggesting the validity of a pluralistic vision of reality'. David Aers, too, finds the questioning of an authoritative viewpoint to be characteristic of the *Parliament*. In 'The Parliament of Fowls: Authority, the Knower and the Known' (*ChauR*), we are encouraged to consider the active role of the reader in understanding texts. Scipio's dream is presented as a partisan and partial view of *commune profit*, but in his own dream Chaucer presents a dynamic world of multiple viewpoints: all authoritative figures disappear after the hill of flowers. There is nothing to compel us to esteem the words of the eagle any more than those of the cuckoo; Nature includes all. Metaphysical stances are alien to Chaucer, who prefers self-reflexivity about the grounds of discourse.

Johnstone Parr and Nancy Ann Holtz re-examine 'The Astronomy-Astrology in Chaucer's *The Complaint of Mars*' (*ChauR*), using computerized tables of planetary positions to show that the poem does reflect 'with considerable accuracy the actual transits of the planets between February 14 and early May (or possibly September) of 1385'. In the course of the discussion the origin and reference of a number of words are clarified.

J. Norton-Smith stresses the 'overt evaluation of the literary act and the poet's concern for memorability' in 'Chaucer's *Anelida and Arcite*' (*Bennett*⁷). He strongly disputes current assumptions about the unfinished state and early date of the poem, and emphasizes the significant echoes of Latin and Italian authors. The poem is transitional between the declining pagan world of *Troilus*, Book V, and the ironic Christian complaint of the *Legend*.

The Sixteenth Century: Excluding Drama After 1550

R. E. PRITCHARD, MICHAEL SMITH and JOHN ROE

This chapter has two sections: 1. The Earlier Sixteenth Century; 2. The Later Sixteenth Century. Section 1, by R. E. Pritchard, has three categories: (a) General; (b) Poetry and Drama; (c) Prose. Section 2 has five categories: (a) General; (b) Sidney; (c) Spenser; (d) Poetry; (e) Prose. Sections (a), (d) and (e) are by Michael Smith. Sections (b) and (c) are by John Roe. A selective review of books may be found in *SEL*.

1. The Earlier Sixteenth Century

(a) General

The most interesting and provocative book on the period recently is undoubtedly Stephen Greenblatt's *Renaissance Self-Fashioning*¹, a study of six major authors – More, Tyndale, Wyatt, Marlowe, Spenser, and Shakespeare – taken as revelatory of major concerns of the period: the literature is seen as a cultural product, expressing the cultural codes that govern the consciousness and behaviour of the authors. It is a sophisticated and self-conscious book, being about consciousness and self-creation. Where Burckhardt invented 'Renaissance man' on the model of nineteenth-century individualism, Greenblatt presents more insecure characters, subject to fundamental instability, creating themselves through improvisation and role-playing. More's self-fashioning amounts to self-annihilation; Tyndale's project is both enabled and disabled by the Word; Wyatt, his successor, in an analogous struggle with authority, creates the illusion of sincerity and unchangingness (in this chapter some poems of doubtful authenticity are made more of than one might wish). Spenser, haunted by insufficiency, is less the poet's poet than the queen's, his art subjected to the power and ideology that he celebrates; Marlowe's rebels mirror their culture's compulsive repetition in their repeated efforts at self-establishment; Shakespeare, as in *Iago*, displays the subversive power of manipulation of the 'structures' of another's consciousness. So, very much a modern Renaissance, produced by Foucault, Ricoeur, Lukacs, and Emmanuel Le Roy Ladurie, whose 'de-mystifications' will no doubt in turn be de-mystified; but a stimulating work, that is going to be influential for some time to come.

¹ *Renaissance Self-Fashioning from More to Shakespeare*, by Stephen Greenblatt. UChic. pp. x + 321. \$20.

(b) Poetry and Drama

The Renaissance English Text Society is to be commended for sponsoring the first printing since 1825 of George Cavendish's rime royal 'tragedies', of notables from Wolsey to Mary I, modelled on Lydgate's *Fall of Princes* and written during the 1550s, at much the same time as *The Mirror for Magistrates*. A. S. G. Edwards's edition² has a good introduction and a useful commentary; would that the poems themselves were of more literary interest. Mr Edwards is also responsible for the Skelton volume in the *Critical Heritage* series³. The book's reproduced typescript with unjustified line-endings may be cheap, but is certainly nasty in appearance; the editor has done quite a good job, providing some fifty-five writers from Caxton (c. 1490) to C. S. Lewis (1954); it seems a pity not to have gone further, to reflect the development in Skelton studies. Although a brief bibliography of works with sections on Skelton criticism is provided, the annotated bibliography by Robert S. Kinsman (YW 59.124) is not mentioned. The Introduction's account of how Skelton's varying reputation reflects changing taste is no mere paraphrasing slog through the ensuing texts, but a well-written and thought-provoking essay. William E. Sheidley adds Barnabe Googe to the *Twayne English Authors* series⁴: the Introduction is quite useful, if rather dependent upon paraphrase, and inclined to make somewhat inflated claims for the importance of the subject. Yvor Winters did his best for Googe; the relation of Yvor Winters himself and the English Renaissance is discussed in the special Yvor Winters number of *SoR*, considering the assimilation of the Renaissance plain-stylists' themes and stylistic approaches (*sans* Christianity) into Winters's own verse.

In *Moreana*, Elizabeth McCutcheon notes how in More's nine 'Pageant Verses' seven seven-lined stanzas (each on its respective quality or condition) are followed by an eighth eight-lined stanza, on Eternity, and convincingly links this with the number symbolism (that in fact predates the Middle Ages – to be found in Mark's Gospel, for example) by which eight after seven signifies eternity (and renewal and regeneration) after mutability. In the same journal, Daniel Kinney discusses More's Latin epigram on Brixius's plagiarism (*Epig.* 77), arguing that it is in fact a conflation of two poems, providing suggestively different pronouncements on the right and wrong way to imitate ancient stylistic models. Julia Boffey discusses (*N&Q*) two unnoticed early sixteenth-century love lyrics, one an epistle of eight quatrains, the other a cryptogram while A. S. G. Edwards (again!), on the question of sixteenth-century interest in the work of Stephen Hawes, suggests that a reference to the elephant and castle in William Nevill's *Castell of Pleasure* derives from Hawes's *The Example of Virtue*. Lawrence D. Green, exploring modes of perception in *The Mirror for Magistrates* (*HLQ*), considers the relationship (or lack of it) between the 1559 and 1587 editions, and between the 'perceptive' and 'attitudinal' modes (roughly associated with each). The former mode sets worldly uncertainty against the certainty of (apparently somewhat arbitrary) divine judgement; the latter is concerned with stances adopted by speakers, designed to arouse audience sympathy; he then relates this mode to the attitudes

² *George Cavendish, Metrical Visions*, by A. S. G. Edwards. USC. pp. viii + 245. \$19.50.

³ *Skelton: The Critical Heritage*, ed. by A. S. G. Edwards. RKP. pp. ix + 224. £10.95.

⁴ *Barnabe Googe*, by William E. Sheidley. TEAS 306. Hall. pp. 150. \$12.95.

displayed in Marlowe and Elizabethan tragedy. While Wyatt's concern with mutability is hardly original, as John Kerrigan points out (*E&S*), his emphasis on its affect on one individual – himself – is. Wyatt 'selfishly' seeks self-possession against the inroads of circumstance; this concern is behind even his epigram on the woman who ate her own child. The typical Wyatt poem is both plain and opaque, both provoking and resisting biographical speculation; detached from their creator, the poems are self-concerned, self-enclosed – hence his taste for the rondeau. Wyatt writes not for self-disclosure, but as a means of creating form and stability; his words move towards the immutable Word.

As for the drama, Thomas Watson discusses (*Expl*) the characters Reason, Lady Science, and Experience in Redford's *Wyt and Science* as allegories of God the Father, Christ, and the Holy Spirit: Christ becomes Lady Science to marry human Wyt. Redford's audience would have felt Lady Science as a stronger presence than would a modern, untypologically-minded audience. Mark Eccles provides (*ELN*) further information about William Wager, the author of *The Longer Thou Livest, the More Fool Thou Art* and *Enough Is as Good as a Feast*, as well as some notes on the plays. Douglas Duncan discusses⁵ the nature of Lucian's work and its influence on Renaissance writing, particularly on that of More, Erasmus, and Jonson: the discussion is lively enough, though, while indicating More's and Jonson's indebtedness to Lucian, Duncan has to admit that there seems to be no evidence that Jonson was influenced by More (which seems odd).

(c) Prose

Of considerable background interest to students of the period is the splendid edition of *The Lisle Letters* by Muriel St Clare Byrne⁶; it provides 3000 letters, two-thirds of the whole collection covering the period 1533–40, and is well illustrated with portraits, maps, genealogical tables, and contemporary pictures. Well described as 'the great Tudor epic of the ordinary', the letters not only provide a wealth of background information, but illustrate the range of expression generally available in the period. The Preface provides a theory of stylistic and linguistic development not altogether shared by all students of the period: the bulk of printed matter in the 1500–80 period being 'mainly critical or polemical', the creative writing at the end of the century 'seems to have happened overnight; whereas the truth is that, from the speech of the people . . . comes the language that is adequate to the supreme artist's desire for expression and the communication of his vision', the drama inheriting 'these natural speech rhythms'. Different rhythms preoccupy Janet Jesmok's discussion of the *Tale of Lancelot* in Malory's *Morte Darthur* (*MLQ*), that analyses how virginal young Lancelot, while idealizing passive, unavailable women, cannot cope with sexually aggressive women, fearing their (and presumably his own) sexual and emotional powers and sublimating his own sexuality into martial performance.

⁵ *Ben Jonson and the Lucianic Tradition*, by Douglas Duncan. CUP (1979). pp. vii + 252. £20.

⁶ *The Lisle Letters*, ed. by Muriel St Clare Byrne. UChic. Six vols. Vol. 1, pp. xxviii + 713; Vol. 2, pp. xviii + 705; Vol. 3, pp. xiv + 633; Vol. 4, pp. xiii + 546; Vol. 5, pp. xx + 770; Vol. 6, pp. vii + 472. £150 the set.

R. W. McConchie provides (*N&Q*) antedatings and additions to the *OED* from Horman's *Vulgaria* (1519), as do Andrew Wawn and Douglas H. Parker from *Rede Me and Be Not Wrothe* (1528). K. J. Wilson, in *Cithara*, traces the various forms and uses of the question-and-answer dialogue through the Middle Ages up to the early Renaissance, noting its use primarily in education, as in the teaching of grammar, in legal, religious, and philosophical debate and controversy, and traces a direct continuity from Dionysius Thrax to Linacre and Erasmus, passing on to more literary forms, such as Erasmus's *Colloquies*, More's *Utopia*, and later Tudor dialogues. In 1553 the Thirty-nine Articles declared that 'Menne must speake in the congregation in soche tounge as the people understandeth'; as D. N. Griffiths points out (*Lib*) even within the then jurisdiction of the English Crown, this meant the provision of the Prayer Book in French, Welsh, Cornish, and Gaelic. Griffiths traces some seventeen early translations of the Book of Common Prayer, including the Mohawk version in 1715.

The monumental Yale edition of the complete works of Thomas More continues with Vol. Six, the *Dialogue Concerning Heresies*⁷, in two parts, the first containing the text, the second the introduction, commentary, appendices, glossary, and index. The first of More's polemical writings, undertaken at the request of Bishop Tunstall, and generally regarded as the best, both as regards style and content, it was described by C. S. Lewis 'as a great Platonic dialogue: perhaps the best specimen of that form ever produced in English'. The volumes are as handsomely produced and scholarly as one has come to expect, presenting a definitive text, with variants from early printings, together with discussion of the sources, circumstances of composition, historical context, and political and religious tensions of the times. Also included are not only some good illustrations, but also *The Ymage of Love*, that More here attacks, and More's discussion of perjury (an earlier version of which appeared in *Moreana* in 1977). Four editors of the Yale More contribute to the *Quincentennial Essays on St Thomas More*⁸: J. H. Hexter, on political philosophy and the problem of counsel; R. C. Marius, on the limits of More's influence on Henry VIII's *Assertio septem sacramentorum*; Clarence H. Miller, on the relation of the detailed revisions of More's holograph manuscript of *De Tristitia* to the question of the motive of his martyrdom; and R. J. Schoek on *Utopia* as a 'multi-disciplinary' work. Among the other essays, J. A. Guegen indicates criticism of Plato's *Republic* implicit in *Utopia*, and Warren Wooden discusses suggestively *Utopia*'s apparatus – letters, poems, alphabet, verses, and maps – even arguing that the differences between the Louvain and Basel maps deliberately throw doubt on Raphael's reliability (though one wonders as to the extent of More's control over these earlier editions). Another collection of essays on More, from Sydney, has not been seen⁹. In his *Utopia and the Ideal Society*¹⁰, J. C. Davis begins by distinguishing the utopia from the millennium, cockayne, arcadia, and perfect moral commonwealth, defining it

⁷ *Thomas More, A Dialogue Concerning Heresies*, ed. by Thomas M. C. Lawler, Germain Marc'hadour, and Richard C. Marius. Yale. Part I, pp. xiv + 435; Part II, pp. viii + 888. £56.

⁸ *Quincentennial Essays on St Thomas More: Selected Papers from the Thomas More College Conference*, ed. by M. J. Moore. Albion (1978). pp. x + 162. \$11.95.

⁹ *Thomas More: Essays on the Icon*, ed. by Damian Grace and Brian Byron. Dove.

¹⁰ *Utopia and the Ideal Society*, by J. C. Davis. CUP. pp. x + 427. £25.

by its concern to 'project a total social environment', its recognition of human failings, and its willingness to control the consequent problems through institutional discipline, rather than promote individual happiness. He reviews a range of English and European texts in chronological order, introducing each with a brief biography, followed by a summary of the text and a number of critical reflections. *Utopia* itself does not receive a very penetrating analysis (the arguments against it being intended by More as a picture of a perfect society needed more consideration), and the reviews are generally no more than sensible; the discussion of various seventeenth-century texts is more interesting, particularly perhaps Harrington's *Oceana* (1656), in shedding more light on the radical social thinking of the time.

The volumes of *Moreana* for the year contain the usual engaging mixture. John D. Schaeffer places *Utopia* in the context of the dialogue genre, distinguishing among the Lucianic use of 'lacerating folly' to compel a return to common sense, Cicero's attempt to convince through authoritative demonstration, and the Socratic dialogue's method of provoking the active engagement of participants and reader. The account of *Utopia* grows out of the dialogue on counsel; More asks Socratic, testing questions of Raphael, whose inflexible Ciceronian answers assert his authority: his limitations make him a Lucianic combination of wisdom and folly. *Utopia* is his character writ large – rational, authoritarian, and uncivilized, while More's irony is Socratic, provoking commitment to continuous effort. Elliott P. Simon's essay is not concerned with such subtleties, but sets, or embeds, *Utopia* in the context of the humanist tradition, relating it to the work of almost every Renaissance humanist from Petrarch to Pico, who pass in review almost as endlessly as the visions of Banquo's descendants. Wolfgang E. H. Rudat is more probing (though may go too far for some) in pointing out More's clues as to his true, unfavourable opinion of Raphael: Raphael is initially introduced as a sailor like Palinurus (an unsuccessful steersman, who however mistrusted the calm – unlike Raphael's preference for the quiet life), Ulysses (a notorious nonsense-peddler, whose stay on Calypso's island was escapist, like Raphael's in womb-like *Utopia*), and Plato (who travelled to Syracuse to put his *Republic* into practice, with ill success). Rudat's close verbal analysis and further ingenious deployment of classical analogues are stimulating and provocative. Ottoman analogues to *Utopia* are Clare M. Murphy's concern: for example, the European monarchs' failure to honour treaties may be related to the Christians' betrayal of the Turks, while the military tactics of retreating to entrap may derive from Ottoman tactics at Varna in 1453; the mockery of the ambassadors' gold chains is linked with the gold chains put by Tamerlane on encaged Bayazid. Franklin B. Williams prints Rudolf Gottfried's discovery of a source for the Utopians' incubation of chickens in Bernard von Breydenbach's *Peregrinatio in Terram Sanctam* (1486), while, looking forward, John M. Wands indicates debts owed to *Utopia* by Joseph Hall's *Mundus Alter et Idem* (1605), which also provides an elaborate apparatus, is in Latin, begins with a debate, and has an 'angelic' narrator, Mercury, who as teacher-messenger indicts contemporary Europe through a traveller's tale; the satiric and grotesque elements are more extreme in Hall. Eugene R. Hammond suggests that Raphael's reservations about the Utopians' philosophy of pleasure are intended to provoke the reader into considering their philosophy and practice more carefully, and even sympathetically. Anne Lake Prescott gathers up

some seventy-nine Renaissance references to More in French and English (few of much interest), from Guillaume de la Perrière's *Miroir politique* (1555) to Thomas Bancroft's *Time's out of Tune* (1658). Rainer Pineas comments briefly on the use made of More's life and writings by some Protestant opponents, notably George Joye and John Bale. Elizabeth McCutcheon considers the books in the library of Sir William More in 1556 (listed by John Evans in *Archaeologica* in 1855) as evidence for the spread of the 'new learning': not only law, theology, history, and geography are represented, but the classics (not only Cicero), more recent Italian writers (Petrarch, Boccaccio, Castiglione, and Machiavelli), and English writers from Chaucer to Skelton and More. In the following number she translates and introduces More's Latin letter of 1534, written shortly before his arraignment, to Antonio Bonvisi, a letter that was important in establishing More's posthumous image and reputation; the introduction builds an elaborate structure on a relatively small foundation. Francis E. Zapatka works hard at establishing connections between More and Baron Thomas Darcy, executed in June 1537, while Charles Clay Doyle plays provocatively with the hair and beard of Thomas More, in relating John Owen's epigram, on the story of More's care to prevent his beard being cut during his decapitation, to the play *Sir Thomas More* and an epigram by the modern poet J. V. Cunningham: the care for the beard indicates More's concern for his 'self-hood' and spiritual integrity, as well as for the wholeness of the Church.

Nan C. Carpenter remarks (*CompL*) on the similarity of phrasing in the description of the Utopians' musical techniques, and Samuel Quickelberg's description of 'musica reservata', in 1565, and claims that More indeed had this kind of music in mind, asserting that More's passage was inspired by the music he probably heard in Flanders in 1515, when he might have heard Josquin des Prez, an early exponent. These speculations are surrounded by discussion of such topics as More's concern for his children's musical education, references to music and musicians – Orpheus – in his work, the harmony of his family life; and so on.

2. The Later Sixteenth Century

(a) General

Brief mention first of all for two handbooks aimed at the wider market. De Lamar Jensen's two-volume primer of Renaissance and Reformation history (political, social, economic, and cultural)¹¹ offers a lengthy, enthusiastic, in its way comprehensive, but overall rather routine account of the period. The author's fondness for lists (Eleven Topics of Castiglione's *Courtier*, Fourteen Places Petrarch Lived, Fifteen Processes of Cloth Manufacture, and so on) cannot be said to facilitate narrative fluency. Each chapter is provided with a detailed if sometimes idiosyncratic bibliography; and there are copious illustrations. *Who's Who in Shakespeare's England*¹², compiled by Alan and Veronica Palmer, contains brief biographies of about seven hundred Elizabethans

¹¹ *Renaissance Europe: Age of Recovery and Reconciliation*, by De Lamar Jensen. Heath. pp. xiv + 402. illus. pb £8.25; *Reformation Europe: Age of Reform and Revolution*, by De Lamar Jensen. Heath. pp. xii + 468. illus. pb £8.25.

¹² *Who's Who in Shakespeare's England*, by Alan and Veronica Palmer. Harvester. pp. xxvi + 280. illus. £30.

or Jacobean, eminent either in themselves or because the Bard lodged or went to law with them. Attractively produced, the book is handy as a quick reference guide, though obviously scholars in search of detailed information will continue to go direct to the Palmers' sources.

The latest volume of Folger Institute essays¹³ takes Renaissance patronage as its theme. Outstanding in a well-planned, widely-ranging collection are substantial contributions from Gordon Kipling and Charles Hope. Kipling, arguing strongly against the popular image of Henry VII as a wily Welsh skinflint, displays to the full the king's wily Burgundian munificence as a patron of the arts. Hope, refreshingly sceptical of the current fashion for recondite iconography, considers that both the ingenuity of Renaissance patrons (or their tame humanists) in devising mythographical programmes for works of art and the servility with which artists carried out their commissions have been much exaggerated by recent commentators. We should not be surprised to find Renaissance iconography simple, even banal, nor to find artists more interested in problems of composition than in subtleties of coded 'meaning'. If only because Seznec and Wind have had considerable influence on Spenser scholarship, Hope's conclusions are of great interest to the student of Elizabethan poetry. More directly concerned with the period are essays by Jan van Dorsten, Arthur Marotti, and Leonard Tennenhouse. Van Dorsten, scrupulously examining the 'early phase' of Elizabethan literary patronage, finds its scope very meagre. Cecil House could be regarded as a humanist *salon* and Sidney as an English Maecenas, but even in the latter case only by stretching a point. Marotti and Tennenhouse discuss the uneasy relations of Donne and Raleigh, respectively, to the patronage system, and the way consciousness of their own client status intrudes into their love poetry. The subjects of the other, unfailingly interesting, essays that make up the volume fall outside the bounds of this chapter. However, another study of Elizabethan literary patronage is Rüdiger Ahrens's article, 'Literaturtheorie und Aristokratie in der Tudorzeit: Ein Beitrag zur Funktionen des Mäzens im England des 16. Jahrhunderts' (*Anglia*). A selective survey of Tudor dedications leads Ahrens to the conclusion that as the literary market-place got more crowded so patrons became harder to find.

Hugh M. Richmond's *Puritans and Libertines*¹⁴ is a study of the influence of five French writers – Marguerite d'Angoulême, Marot, Ronsard, d'Aubigné, and de Viau – on English Renaissance literature (represented almost exclusively by another big-name quintet: Wyatt, Shakespeare, Donne, Milton, and Marvell). Two recurrent themes are the impact on England of a new-fangled, self-assertive, brunette and specifically Valois ideal of womanhood brought over by Anne Boleyn; and the increased sixteenth-century awareness of human character as unstable, an awareness Richmond attributes more to the Reformation than to the brunettes. This is a self-indulgent book, an unrestrained romp in the echo-chamber; and yet there are richly suggestive insights here, too. Richmond thinks *Lycidas* commemorates Henry King, argues that

¹³ *Patronage in the Renaissance*, ed. by Guy Fitch Lytle and Stephen Orgel. Folger Institute Essays. Princeton, for Folger Shakespeare Library. pp. xiv + 389. illus. hb £28, pb £10.90.

¹⁴ *Puritans and Libertines: Anglo-French Literary Relations in the Reformation*, by Hugh M. Richmond. UCal. pp. xii + 401. 8 pl. £20.75

the relationship between Marguerite d'Angoulême and her brother Francis I is a 'precise source' for Shakespeare's sonnet ninety-four, and quotes liberally from dubious-looking nineteenth-century authorities. He also makes out fresh and intriguing cases for the influence of, for example, the *Heptameron* and Marot on Shakespeare's moral relativism or Ronsard on Donne's 'Batter my heart'. The book provokes thought, irritation, and disbelief in equal measures.

The emergence of a 'new woman' in the sixteenth century also preoccupies Betty Travitsky, who has put together an anthology of writings by Renaissance Englishwoman¹⁵. Sadly, this worthwhile project has been spoilt by poor and unreliable editing. Texts cannot be trusted (for instance, in transcribing a sixteen-line lyric from Bradner's *Poems of Queen Elizabeth I* Travitsky introduces eight serious errors), biographical and bibliographical details are often inaccurate or incomplete, doubtful attributions are rarely justified (for instance, the 'Dolefull Lay of Clorinda' is silently assigned to the Countess of Pembroke although many scholars think it Spenser's), and the extracts' elegance is not increased by the editor's enthusiasm for snipping bits out of them. Is it pedantic to observe that one of the three women Travitsky singles out for extended representation (the other two are Anne Askew and Lady Elizabeth Cary) is Mary Stuart, who neither was English nor wrote her poetry (if hers it is) in that language? Christine W. Sizemore, writing about the tracts on motherhood by Dorothy Leigh and Elizabeth Joceline under the heading 'Attitudes towards the Education and Roles of Women: Sixteenth-Century Humanists and Seventeenth-Century Advice Books' (*UDR*), gives more accurate biographies of her two authors than Travitsky, though does not entirely justify her contention that they kept alive in later and more misogynistic times the liberal spirit of More and Vives towards female education.

Two collections of essays on the emblem tradition and an article of related interest came my way this year. Peter M. Daly convened a conference at McGill University in 1978 to explore the nature and feasibility of a vast – and vastly useful – project: the compilation of a complete analytical index of European emblems. He has now edited the proceedings of this conference¹⁶. Readers are warned that contributors address themselves to refined problems of description, classification, and interpretation. Which parts of the emblem it is safe for the indexer to ignore is a recurrent cause of worry, and gives rise to one of the year's most arresting cries, Daly's 'Do we index the galloping horse?' However, the book is not all in this vein. In pondering the difficulty of neatly classifying emblems, several of the contributors, notably Barbara Becker-Cantarino (writing on the remarkable Dutch love-emblems) and Alan R. Young (on the work of Henry Peacham), find themselves demonstrating the richness and variety of the form. I do not think this could so confidently be claimed for the essays in the Sorbonne collection, *Emblèmes et Devises au Temps de la Renaissance*¹⁷; they are certainly various and esoteric, but several

¹⁵ *The Paradise of Women: Writings by Englishwomen of the Renaissance*, ed. by Betty Travitsky. Contributions in Women's Studies 22. Greenwood. pp. xiv + 283. £22.25.

¹⁶ *The European Emblem: Towards an Index Emblematicus*, ed. by Peter M. Daly. WLU (1980). pp. xiv + 152. illus. pb \$6.95.

¹⁷ *Emblèmes et Devises au Temps de la Renaissance*, ed. by M. T. Jones-Davies. Touzot, for Centre de Recherches sur la Renaissance, U. de Paris-Sorbonne. pp. 137 + 6 plates. pb.

strike me as rather thin. Of most interest to students of English literature will be the essay by the collection's editor, M. T. Jones-Davies, on Jonson's use of emblems in his masques *Hymenaei* and *Pleasure Reconci'd to Virtue*, and the discussion by Marie-Madeleine Martinet of English poets' personal emblems and devices. Rounding off this emblem section with another Canadian offering, I should notice that in *CRCL* John Mulryan describes the 'Translations and Adaptations of Vincenzo Cartari's *Imagini* and Natale Conti's *Mythologiae*', among them being the only version of either of these influential mythographical handbooks in English, Richard Linche's paraphrase of Cartari, *The Fountaine of Ancient Fiction*.

It is a nice problem which is the vaster plan, Daly's *Index Emblematicus* or the undertaking James J. Murphy hopes his new bibliography¹⁸ will enable, namely a comprehensive history of Renaissance rhetoric. As a first giant step towards this goal, Murphy has compiled a short-title catalogue of well over a thousand preceptive rhetorical treatises published between 1450 and 1700 (he includes preaching manuals and works on letter-writing). Arrangement of titles is alphabetical by author. Murphy also provides the beginnings of a finding-list. The book's main usefulness is as a simple guide to titles; it makes no claim to bibliographical completeness, and its descriptions of individual editions are too brief to be much help in sorting out the complex and copious bibliography of, for instance, Ramus or Cicero. The last thirty pages contain a useful select list of secondary works on Renaissance rhetoric.

Also of help to students of sixteenth-century style will be Lizette Islyn Westney's translation of Erasmus's *Parabolae Sive Similia*¹⁹, widely used in Tudor schools to teach the boys *elocutio*, and a favourite quarry for Elizabethan writers in search of an odoriferous comparison. Westney's introduction briefly surveys the place of the *Parabolae* in the Erasmian canon, its genesis, sources, and contents, its relationship to the commonplace book, its use in grammar schools, and its influence, if not on English literature, at least on Gabriel Harvey and on the collections of similes by Anthony Fletcher and Robert Cawdrey. In an appendix she transcribes the marginalia in Harvey's copy of the *Parabolae*.

Renaissance attitudes to translation, plagiarism, and the study of monsters provide subjects for articles. Yehudi Lindeman, trying to define a Renaissance theory of translation ('Translation in the Renaissance: a Context and a Map' (*CRCL*)), seems to confuse translation with imitation, though his point may be that sixteenth-century writers saw little difference between the two. Stephen Orgel writes fluently on the inappropriateness of criticizing 'The Renaissance Artist as Plagiarist' (*ELH*). No stigma, says Orgel, could attach to copying from others in an age when poetry and painting depended so heavily on copying. I suppose it partly depends on how you interpret Greene's attack on Shakespeare. Upstart crows were not among the monsters Katharine Park and Lorraine J. Daston encountered in researching their article, 'Unnatural

¹⁸ *Renaissance Rhetoric: A Short-Title Catalogue of Works on Rhetorical Theory from the Beginning of Printing to A. D. 1700, with Special Attention to the Holdings of the Bodleian Library, Oxford. With a Select Basic Bibliography of Secondary Works on Renaissance Rhetoric*, comp. by James J. Murphy. Garland. pp. xxii + 353. \$50.

¹⁹ *Erasmus's 'Parabolae Sive Similia': Its Relationship to Sixteenth Century English Literature*, by Lizette Islyn Westney. SSELER 100. USalz. pp. vi + 222. pb.

Conceptions: the Study of Monsters in Sixteenth- and Seventeenth-Century France and England' (*P&P*), but they illustrate their text with woodcuts of creatures considerably more outré. The chief development in monster studies between 1500 and 1700 seems to have been the shift from theology to science. Divine portents to Lutheran polemicists, monsters became in the Baconian age objects of curiosity as natural wonders. The social and intellectual implications of this change are ably charted by the two authors.

To conclude this section are two articles on Elizabethan printers and a book on the early history of a Cambridge college library. The printers are Anthony de Solempne and Robert Waldegrave, and their careers are considered by David Stoker (*Lib*) and Katherine S. Van Eerde (*RenQ*), respectively. De Solempne was a Dutch refugee who printed in Norwich between 1567 and 1572; Stoker recounts what little we know of him and carefully establishes which items certainly came from his press. Waldegrave, the Marprelate printer, escaped over the border when the pursuit got too hot and became the first royal printer in Scotland. Van Eerde suggests in the course of her lengthy review of his career that he provided a link between English and Scottish puritan factions. The Cambridge college is Trinity; the development of its library between 1546 and 1695 is superbly described by Philip Gaskell, the present college librarian, in a book that began life as the Sandars Lectures for 1978–9²⁰, and is marked throughout by meticulous scholarship and an infectious enthusiasm for its subject. The growth, contents, and provenance of the collection, the buildings in which it was housed, the changes in shelving and cataloguing systems are clearly and comprehensively explained. A complete catalogue of the library's holdings in 1600 is included as an appendix: it is surprising to notice that the college did not yet possess a Virgil. Generously illustrated with photographs, plans, and sketches, this handsome book is essential reading for anyone interested in sixteenth- and seventeenth-century universities.

(b) *Sidney*

Since no book has appeared on Sidney this year it is as well to begin by noting the editorial progress made by his brother Robert's poems, discovered in manuscript by P. J. Croft in 1973 (YW 54.208). Croft's critical edition will not appear for some time. In the meanwhile Martin Dodsworth's journal *English* deserves a word of thanks for printing the poems in a modernized edition by Katherine Duncan-Jones, who provides a brief evaluative introduction.

Turning to Philip himself we find that the so often noted differences between his theory and his poetry are no nearer to being reconciled. Katherine Duncan-Jones, giving last year's Chatterton lecture ('Philip Sidney's Toys', *PBA* 66), argues that his untimely death prevented Sidney from embarking on the more heroic programme implicit in the *Defence* (the heroism of the *New Arcadia* is as yet unfocused) and that *Astrophil and Stella* should therefore be seen as apprentice work similar to the pre-epic pastorals of Spenser. But other critics take the statements of the sonnet sequence more seriously, as for example Margreta de Grazia, in 'Lost Potential in Grammar and Nature:

²⁰ *Trinity College Library: The First 150 Years*, by Philip Gaskell. The Sandars Lectures 1978–9. CUP (1980). pp. xx + 275. illus. £30.

Sidney's *Astrophil and Stella* (*SEL*). Identifying the potential and indicative moods of the verb as signs alternately of ambition and frustration, her study, though linguistically perceptive, forces too wide a breach between Astrophil's conflicting aspects, with the effect of reducing him morally. This essay supports recent tendencies towards a sceptical view of Astrophil and sees the sonnets as a purely negative illustration of the *Defence*'s principles. Martin N. Raitière, taking a similar linguistic approach (in part adapted from Stanley Fish), detects and resolves contradictions within the *Defence* itself, in 'The Unity of Sidney's *Apology for Poetry*' (*SEL*). Not everybody will be persuaded that Sidney's sense is artfully betrayed by his syntax or that the fissures between humanism and classicism require explaining.

Inga-Stina Ewbank's comparatively old-fashioned examination of what Sidney/Astrophil is up to, in 'Sincerity and the Sonnet' (*E&S*), has the virtues of liveliness, clarity, and generosity while pleading forcefully the truth of art rather than experience.

There are two biographical essays. The more original if more specific comes from Karl Josef Hölzgen, who in 'Why are there no wolves in England?' (*Anglia*) records his discovery of a German translation of Philip Camerarius's *Operae horarum succisivarum*. The translator is Magister Georg Maier, who confirms that the similarly named George More (Donne's father-in-law) was with Sidney's Nuremberg party in 1577. Hölzgen appends the relevant chapter. Alan Hager covers ground already largely set out by Richard Lanham in asking future biographers to attend more to Sidney's ironic self-regard, as well as to what contemporaries really would have known of him, in 'The Exemplary Mirage: Fabrication of Sir Philip Sidney's Biographical Image and the Sidney Reader' (*ELH*).

Josephine A. Roberts, in 'Extracts from *Arcadia* in the Manuscript Notebook of Lady Katherine Manners' (*N&Q*), has identified the relevant passages copied out by Lady Katherine, presumably to improve her handwriting. The notebook is at Belvoir Castle.

(c) Spenser

The divisions in current critical theory show up more than ever before in Spenser studies. It has taken some time for structuralism and its subsequent developments to make more than a partial bid at involvement with *The Faerie Queene*, but the moment is at hand with Jonathan Goldberg's *Endlesse Worke: Spenser and the Structures of Discourse*²¹. Goldberg concentrates with some shrewdness on Book IV, in which it can be argued the pairings of lovers or friends approximate to the antinomies of *S/Z*. Writing with the semi-poetic inventiveness of Barthes, whose style he possesses to the point of parody, Goldberg takes full advantage of Spenser's off-hand way with character and plot to show that the text is riddled with Lacanian *coupures*, which make for increasing anxiety as identity grows less not more secure. But it is one thing to dismantle a short story by Balzac or Poe and another to take to pieces an epic poem, cheerfully watching its 'commonplaces' disappear as the author is made to surrender control. The effect, curiously enough, is to find yet another mystery (or mysteries) in place of the one that has been denied. It is also worth

²¹ *Endlesse Worke: Spenser and the Structures of Discourse*, by Jonathan Goldberg. JHU. pp. xv + 177. £10.25.

remarking that this book owes many of its better perceptions to the 'ironic narrator' school of supposedly discredited interpretive criticism.

The next two books, which are more standard in approach, resemble each other closely in their choice of topic. The difference between D. M. Rosenberg's *Oaten Reeds and Trumpets*²² and Richard Mallette's *Spenser, Milton, and Renaissance Pastoral*²³ seems to lie in the former's belief that Renaissance poetic development depends on exchanging pastoral for epic. Rosenberg takes a mature look at Virgil, Spenser, and Milton, seeing each as evolving not only within himself but also incorporating the achievements of his predecessors. Hence Milton repudiates in his transformation of the epic genre the debased concept of chivalry to which Spenser is pledged. This outlook commits Rosenberg to the view that Milton is superior (whereas Mallette holds them as equals) but his sensitive if not unfamiliar analysis remains sympathetic to the earlier poet. Mallette on the other hand seems uninterested in epic and ends his study with a chapter on Book VI of *The Faerie Queene* as if to secure for pastoral an ascendant role. Mallette writes intelligently and with a clear preference for Spenser's world, as he sees it, of unfallen nature; but his relative neglect of their greatest achievements places an odd constraint on his comparison of these two poets.

The collection of essays which form the second volume of the annual *Spenser Studies*²⁴ reflects by and large established views. The impression overall is of adjustments rather than new departures. The volume begins with another essay by Ruth Samson Luborsky on the woodcuts of *The Shepheardes Calender*. Some pieces are survivors from the conference at Kalamazoo, as for example Ronald B. Bond's emphasis on single-minded toleration of adversity as the lesson of the February Eclogue, and its rejoinder from Louis Adrian Montrose, who insists on personal ambition as a factor of composition. But David W. Burchmore's contribution, which recognizes Occasio as a descendant of the medieval Misfortune, lends support to Bond's interpretation. Walter R. Davis on the houses and castles of Book II, L. Staley Johnson on Elizabeth as Solomon's bride in the April Eclogue, and William A. Oram, Carl J. Rasmussen, and Andrew Fichter on the minor poems all dress their investigations more or less in the colours of Berger or Alpers. Of the three non-Spenserian entries, Roy T. Eriksen's makes the biggest impact with his bold claim that *The Phoenix and Turtle* has more to do with Bruno than Essex.

From the essays scattered in periodicals it is clear that interpretation is tightening its grip on some critics even as it loosens it on others. Gerald Morgan, for example, interprets courtesy unashamedly as Aristotelian and Thomist, in 'Spenser's Conception of Courtesy and the Design of *The Faerie Queene*' (RES). Few readers will feel able to quarrel with this scholarly demonstration on its own terms, but similar investigations have been conducted before, their findings markedly divergent. Harold Skulsky chooses the same sort of ground, but for more mischievous motives, in 'Spenser's Despair Episode and the Theology of Doubt' (MP). His witty, invigorating proof that

²² *Oaten Reeds and Trumpets: Pastoral and Epic in Virgil, Spenser, and Milton*, by D. M. Rosenberg. AUP. pp. 287. £14.50.

²³ *Spenser, Milton, and Renaissance Pastoral*, by Richard Mallette. AUP. pp. 224. £11.

²⁴ *Spenser Studies II: a Renaissance Poetry Annual*, ed. by Patrick Cullen and Thomas P. Roche Jr. UPitt. pp. x + 245. \$24.95.

there is nothing new under the sun takes the form of showing that the problems of epistemology facing sixteenth-century theologians (he quotes from the Lutheran Martin Chemnitz) were examined first by Aristotle, and have been revived as headaches in our own time by Gettier and Austin.

With one foot in the old school and the other in the new, John Webster argues that Stanley Fish's analysis of Bacon applies to Ramus, in '“The Methode of a Poete”: An Inquiry into Tudor Conceptions of Poetic Sequence' (*ELR*). He uses much of Book II of *The Faerie Queene* to support his claim.

The unconscious is rarely without a champion in Spenser criticism. Sean Kane, in 'Spenser and the Frame of Faith' (*UTQ*), accepts that the purpose of Redcrosse's mission is homiletic, but is impatient with so conscious a design. His promising idea that Una's wanderings signify the imagination's refusal to be shackled by doctrine needs further development. In a similar vein Robert L. Reid looks hopefully to Spenser for signs of an awareness of the need for male and female reciprocity, in 'Man, Woman, Child or Serpent: Family Hierarchy as a Figure of Tripartite Psychology in *The Faerie Queene*' (*SP*). His equations generally work out, though the proposed correspondence between the Dwarf, Ruddymane, and Talus (representing the instinctual part of the human triad) seems tendentious. A second essay by Reid, 'Alma's Castle and the Symbolization of Reason in *The Faerie Queene*' (*JEGP*), uses a similar scheme of tripartite psychology to refine the ideas of Harry Berger.

Attempting to fix the precise meaning of the two Latin words in his title, 'Shamefastnesse as *Verecundia* and as *Pudicitia* in *The Faerie Queene*' (*SP*), Robert A. White combs painstakingly through sixteenth-century dictionaries, making good use *en route* of the 1811 *Harleian Miscellany*. Debra Fried, taking paradoxically as her starting-point the pauses in the poetry, makes the style yield some interesting oppositions, such as order and incoherence, in 'Spenser's Caesuras' (*ELR*).

Little remains beyond what is on *The Faerie Queene*. But Robert A. Brinkley, in 'Spenser's *Muiopotmos* and the Politics of Metamorphosis' (*ELH*), offers the engaging speculation that the construct of the web in the poem symbolizes the various secular snares to be avoided by the alert artistic imagination.

In 'The Philosophy of the Footnote', a paper contributed to the collection *Editing Poetry from Spenser to Dryden*²⁵, A. C. Hamilton shows how annotation has altered radically and for the better. Proposing that words be considered in terms of how they perform in the poem rather than in relation to what they mean outside, he acknowledges the possible ironic consequence that 'seemingly plain words may deserve annotation as much as obscure ones'. This stimulating essay needs to be read by all future editors.

N&Q has two notes. Martin Coyle, in '*Arden of Faversham* and *The Faerie Queene*', argues plausibly that Mosby's speech beginning 'Why, what's love without true constancy' is based on Spenser's description of the House of Pride. Geraldo U. De Sousa finds another seventeenth-century allusion to Spenser in John Taylor's pageant 'The Triumph of Fame and Honor', written for the Lord Mayor's show of 1634.

²⁵ *Editing Poetry from Spenser to Dryden*, ed. by A. H. De Quehen. Garland. pp. 174. \$18.50.

(d) *Poetry*

The consanguinity of Elizabethan poetry with the arts of painting and music was freshly attested this year in two valuable books. Firstly, music. *Unsuspected Eloquence*²⁶ is the title of James Anderson Winn's history of the relations between music and poetry from classical times to the present day. I cannot judge the overall quality of Winn's scholarship; I can say that his narrative is delightfully lucid, enlivened but not unbalanced by personal opinions and preferences, and gave me much pleasure to read. The substantial chapter on the Renaissance concentrates on the way in which 'both composers and poets . . . learned to appropriate as means of expression techniques which the Middle Ages had developed as a means of construction'. Winn's comparison of Shakespeare's rhyming in *Venus and Adonis* to Gesualdo's virtuoso harmonies seems to me over-ingenious; but this association, like others between the madrigalists' handling of polyphonic counterpoint and the 'multiple *personae* of the Petrarchan speaker' or between Monteverdi's use of harmony and polyphony in his operas and Milton's use of assonance in *Paradise Lost*, is thought-provoking.

So too is Lucy Gent's monograph *Picture and Poetry*²⁷, a sustained, densely argued speculation about the impact on later Elizabethan poets of the illusionistic (and to them, used to Hilliard, excitingly new) techniques of perspective and chiaroscuro. Firstly, 'from the idea of the supremely lifelike and judiciously executed picture' writers could have extracted the basis of a theory of poetry in which the ability to counterfeit, rather than being felt as morally dubious, was claimed as the ground of both the poet's moral worth and his 'aesthetic freedom'. Secondly, poets' experience of illusionistic painting influenced their style of writing. Despite some excellent insights, this section of Gent's argument I thought weakened by the uncharacteristic looseness of some of her analogies between the two arts, in particular her not fully justified assumption that the poetic equivalent of perspective and chiaroscuro is highly figurative language. However, the book is a thoughtful contribution to a tricky area of study. A list of the works on art, perspective, and architecture known to have been in Elizabethan and Jacobean libraries makes a useful appendix.

Relations between poetry and the visual arts also interest Clark Hulse. One of the better chapters in his *Metamorphic Verse*²⁸ considers Shakespeare's narrative poems in the light of Renaissance painting and iconography. Painting, though, is only a by-accident of Hulse's general intention, which is a generic study of the Elizabethan minor epic, a term here taken to include not only the erotic epyllia which it commonly denotes but also 'historical' poems such as Daniel's *Complaint of Rosamond* and Drayton's *Peirs Gaveston*. Extending the genre in this way helps Hulse to make out a good case for the experimental, transitional nature of the minor epic, used by poets as a preparing ground for larger endeavours and in effect the avant-garde writing of the period. But this emphasis surely conflicts with his repeated claim that the minor epic should be seen as the centre of the Elizabethan 'literary system', a

²⁶ *Unsuspected Eloquence: A History of the Relations between Poetry and Music*, by James Anderson Winn. Yale. pp. xiv + 381. £13.25.

²⁷ *Picture and Poetry 1560-1620: Relations between Literature and the Visual Arts in the English Renaissance*, by Lucy Gent. JHall. pp. iv + 100. illus. pb £5.95.

²⁸ *Metamorphic Verse: The Elizabethan Minor Epic*, by Clark Hulse, Princeton. pp. xiv + 296. illus. £15.80.

claim which perhaps tells us more about the author's determination not to be cooped up in Minor Canon Corner than about the poems. Overburdened with such attempts to make its matter 'signify', and containing an improbable chapter on Marlowe's *Hero and Leander* as a 'primeval' poem, 'begot in fury and designed to incite fury', Hulse's book concludes with an interesting chapter relating the Ovidian third book of the *Faerie Queene* to the conventions of 'metamorphic verse'.

To describe the scope of the next book on my list, no word short of 'epic' is adequate. T. V. F. Brogan has compiled a complete annotated bibliography of writing on English versification from 1570 to 1980²⁹, wading through in the process a phenomenal number of books and articles, many of which, to judge from his irritated comments, must have taxed his patience severely. It will be gathered that Brogan's annotations are not always purely descriptive, and indeed he aims not only to map but to bring order into a field he believes historically marked by 'a great mass of ignorance . . . and gross abuses of both concepts and terms'. Designed to facilitate progress towards the metrists' millennium, a comprehensive theory of versification, the bibliography is arranged by subject (rhythm, metre, etc.), and within subjects alphabetically by author. It is wellnigh impossible therefore to use the book as a guide to the historical development of thinking about versification; still, it is a remarkable and lively achievement. Thompson's *Founding of English Metre* is, for Brogan, 'the *locus classicus* on Renaissance metrics'.

Eleanor Berry might not agree with this judgement, since in her stimulating article on 'The Reading and Uses of Elizabethan Prosodies' (*Lang&S*) she takes issue with modern metrists, among them Thompson, for their ahistorical approaches to Elizabethan versification. Earlier theorists such as Puttenham and Webbe, in her account (of which my summary is very bald), conceive metrics as simply counting syllables; the efforts of classicizers such as Campion are thus to be understood as attempts to introduce *some* sort of syllable value as the basis of metre, and not as attempts to exalt quantity over accent, these latter categories not in fact being perceived at the time as entirely distinct.

Another aspect of Puttenham's *Arte* is explicated by Linda Galyon in her 'Puttenham's *Enargeia* and *Energeia*: New Twists for Old Terms' (*PQ*). *Enargeia* refers to the aural appeal of poetry, the function of which, as Puttenham conceives it, is to subdue the hearer's senses so that the mind may be entered and animated by the poem's *energeia*. Galyon shows how Puttenham's creative misunderstanding of both Greek terms may have arisen; and forgives him for rushing in where he should have feared to tread because in giving theoretical emphasis to 'the unity of poetic language and thought' he was on the side of the angels anyway.

In his suggestive article, '“The Methode of a Poet”: An Inquiry into Tudor Conceptions of Poetic Sequence' (*ELR*), John Webster goes to Ramus rather than Puttenham to explain the ways in which Elizabethan poets sought to adapt their style to their audience. 'Drab' poets thought of their audience as willing pupils in need of instruction, so used Ramus's 'natural', open method of disposing their argument; 'golden' poets used the alternative 'prudential' method, full of digressions, retardings, indirections, since this was better suited

²⁹ *English Versification, 1570–1980: A Reference Guide with a Global Appendix*, comp. by T. V. F. Brogan. JHU. pp. xxx + 794. £28.50.

both to moving their audience to think in a new way and to displaying their own eloquence. Webster illustrates his theory by contrasting poems by Googe and Sidney, and by showing Spenser making clever use of both 'methods' in Guyon's encounter with Occasio.

Less boldly schematic than Webster but equally intriguing are Inga-Stina Ewbank's meditations on the paradoxes of 'Sincerity and the Sonnet' (*E&S*). Much of this article is devoted to a comparison of Shakespeare and Sidney: whereas 'the sincerity of Shakespeare's sonnets is an aspect of his keen and dramatically expressed sense of the difficulty of knowing and showing one's self', in *Astrophil and Stella* 'artifice is being made out of sincerity, and *vice versa*' so that the sequence not only speaks of but also enacts the power of poetry to turn the brazen world to gold.

More mundane matters occupy Richard A. McCabe, who writes on 'Elizabethan Satire and the Bishops' Ban of 1599' (*YES*). The ban was not solely the bishops', since the Privy Council had a hand in it too; however, it was directed at satire and epigram as such, despite some scholars' suggestions to the contrary.

Turning to studies of individual poets, we find important editions of Daniel and Fairfax, some interesting work on the earlier Elizabethans, articles on Chapman and Greville, and the usual miscellany of notes and queries.

Much the fatter, though not necessarily the more distinguished, of this year's two editions is the Oxford text, prepared by Kathleen M. Lea and T. M. Gang, of Edward Fairfax's translation of Tasso's *Gerusalemme Liberata*³⁰. Although Fairfax occasionally has recourse to absurd syntactical inversions reminiscent of the Scottish Metrical Psalter at its most ungainly, his version of Tasso is usually agreeably fluent. The poem comes prefaced by a helpful introduction which fleshes out in a fascinating way our scanty knowledge of Fairfax's life and character, discusses his and Tasso's English reputation, evaluates (not always convincingly) his influence on later poets, describes his particular qualities of language and style, and gives bibliographical details of the 1600 and all later editions. Since the translation is a fairly free one, it is good to have the full register of Fairfax's Spenserianisms, an index of characters, and, as a bonus, his few other (rather abstruse) surviving poems. Unfortunately, I have to add that the text is not up to scratch. It is alarming indeed to find a standard edition of a sixteenth-century work in which 'long s' and 'f' are persistently confused (I counted twelve instances in the first four books) and there are other errors (words omitted, transposed and mistaken letters) which should likewise have been caught in proof.

The Oxford English Texts edition of Daniel's poetry and drama is not scheduled to appear for another five years. As an interim measure, John Pitcher has edited, in the Leeds Texts and Monographs series, four previously unidentified verse epistles by Daniel (and a prose address) which he recently brought to light³¹. A facsimile of the manuscript accompanies the edited text,

³⁰ *Godfrey of Bulloigne: A Critical Edition of Edward Fairfax's Translation of Tasso's 'Gerusalemme Liberata', together with Fairfax's Other Poems*, ed. by Kathleen M. Lea and T. M. Gang. Clarendon. pp. xii + 707. 3 pl. £55.

³¹ *Samuel Daniel: The Brotherton Manuscript: A Study in Authorship*, ed. by John Pitcher. Leeds Texts and Monographs N.S. 7. School of English, ULeeds. pp. xii + 214. pb £30.

which is buttressed by a fascinating introduction setting out the arguments for ascribing the poems to Daniel, for considering them as a planned collection, and for identifying their probable dedicatees; and by a set of appendixes which include discussions of three other Daniel manuscripts unearthed by Pitcher: a letter to Margaret, Countess of Cumberland, a verse epitaph on the Earl of Salisbury, and a list of Daniel's historical sources for his *Collection of the History of England*. Throughout, Pitcher's scholarship is both imaginative and meticulous; his investigations not only add some good poetry to Daniel's canon but also augment our understanding of the poet's biography, particularly his relations with the Jacobean court. The reader has the added pleasure of sharing the excitement of some excellent scholarly detective work.

I. A. Shapiro, whose objections to parts of Pitcher's thesis constitute – with the latter's rejoinders – Appendix F of *Samuel Daniel: The Brotherton Manuscript*, also has a short article about Daniel in *Lib*, in which he corrects the collation of the preliminaries to Daniel's *Collection* (1618) and hypothesises that the last-minute insertion of a dedication to Queen Anne resulted from the author's sudden return to royal favour.

Among studies of mid-century poets, the most substantial was William Sheidley's good, short, rather solemn book on Barnabe Googe⁴. Sheidley has an accurate sense of the options and conventions open to Googe, and gives a sympathetic account of his life, purposes, and artistic achievement, offering an interesting interpretation of *The Zodiacke of Life* and stressing the importance of this massive exercise in translation as a formative poetic experience for Googe. Googe's lyrics and eclogues are valued for the way they set themselves 'athwart' genre, though one need not be a Neoclassicist to think, *pace* Sheidley, that athwartness is sometimes these poems' defect. Despite the odd suspicion of special pleading, however, the book is a judicious and interesting introduction to its subject. J. D. Alsop canvasses various suggested identities for 'The Dramatis Personae in Barnabe Googe's Critique of the Marian Persecution' (*N&Q*), and concludes that the two Coridons of the third eclogue probably represent Thomas Watson, Bishop of Lincoln, and an as yet unidentified Cambridge scholar of the same name. Another student of the drab is David R. Shore, who argues in 'The *Autobiography* of Thomas Whythorne: An Early Elizabethan Context for Poetry' (*Ren&R*) that Whythorne's poems are typical of their period in being indissolubly linked to their real-life occasions; Whythorne probably conceived of his innovatory autobiography merely as necessary annotation to his collection of 'very conventional poetry'. Lawrence D. Green, writing on 'Modes of Perception in the *Mirror for Magistrates*' (*HLQ*), suggests, rather clumsily, that the tragedies added to the *Mirror* in 1587 are less didactic than their predecessors, more concerned to get the reader to empathize with the great man in his fall.

Chapman's poetry elicited three articles. John Channing Briggs in 'Chapman's Seaven Bookes of the Iliades: Mirror for Essex' (*SEL*), argues that in Chapman's partial translation of Homer, published in 1598, Achilles clearly figures Essex, and that the poet has subtly doctored his original to portray Achilles in a more favourable light. James Neil Brown's 'Chapman's Temple of Cynthia: A Note on Some Symbolic Uses of the Number 220' (*N&Q*) learnedly demonstrates the propriety of the poet's association of this number with the moon; while Supriya Chaudhuri's 'The Chariot of Venus: A Note on Chapman's Mythographical Sources' (*JWCI*) discusses with equal learning an

instance of Chapman's indebtedness to Cartari and Cartari's to earlier mythographers.

June Dwyer's lucid article, 'Fulke Greville's Aesthetic: Another Perspective' (*SP*) portrays a Calvinist poet, sceptical of language, distrusting wit as the path to the Tower of Babel, compelled to use metaphor but trying to safeguard himself from its slipperiness by recourse to proverbial and commonplace expressions, aiming through his 'Images of Life' 'not at new visions, but the re-establishment of old truths'. A possible weakness in Dwyer's argument is her apparent readiness to identify Greville's stated intentions with his actual achievement. Lothar Fietz would doubtless agree with her that the Tower of Babel is an important image in Greville's thinking. In 'Die Grundlagen der Wissenschaftskritik in Fulke Greville's *A Treatise of Humane Learning*' (*Anglia*) Fietz argues that Greville interpreted the Fall as a lapse from oneness of being into ever more fragmented multiplicity (an interpretation with its roots in Neoplatonism), and shows that his resultant scepticism about the value of worldly knowledge (the prime agent of fragmentation, after all) has affinities with the thinking of the medieval mystics.

The section ends with three short notes. Ian Baird performs a useful service by clearly sorting out the five different 'Poems Called Flodden Field' (*N&Q*), one of which is almost certainly Elizabethan and another of which first crops up in Deloney's *Jack of Newbury*. John R. C. Martyn's 'Notables Amongst the Unknown in Owen's Epigrams' (*N&Q*) are Joseph Hall (twice) and Montaigne. Jonathan Sawday, in 'Unattributed Manuscript Corrections to a Poem by John Davies of Hereford' (*N&Q*), lists some emendations in Davies's own hand in a copy of the 1602 edition of *Mirum in Modum* not noticed by Grosart.

(e) Prose

Critical interest in Elizabethan prose fiction increased noticeably this year. Much irony was discovered and much design commended. It seems simple to take the authors in alphabetical order.

First comes Deloney, now received into Twayne's English Authors³². Since next to nothing is known about Deloney's life and since his work yields comparatively little to a patient, book-by-book disentangling of themes, it is not surprising that Eugene P. Wright's is one of the less successful volumes in this series. The great chain of being is rattled, the profit motive put through its paces, we discover that there are 187 references to seventy-seven different animals in *Jack of Newbury*, that 'when Jack is compared to a hog, the reference is not negative', and that when an Italian merchant is tricked into bedding a sow the 'concept of order' is being defended. Constance Jordan's ideas about Deloney's work, set forth in her article 'The "Art of Clothing": Role-Playing in Deloney's Fiction' (*ELR*), are that it inquires into the conflict of the private subversive self with the public requirement of conformity, that role-playing is therefore a central concern, that Deloney's attitude to role-playing gradually darkens, and that he 'exposes aspects of the role-player's nature that more sophisticated writers merely point to'.

Emanuel Forde's romances are discussed by Anne Falke ('"The Work Well Done That Pleaseth All": Emanuel Forde and the Seventeenth-Century Popular Romance' (*SP*)). Forde prefers the finer points of love to the 'finer points

³² *Thomas Deloney*, by Eugene P. Wright. TEAS 323. Hall. pp. 150. \$12.95.

of bashing heads'; he uses a comparatively sophisticated 'interlace' narrative technique; his heroines are more independent than, say, Richard Johnson's; and they are chased by men rather than having to do the chasing. Falke concludes that Forde wrote 'chiefly to appeal to women and girls'.

Gascoigne's 'Adventures of Master F. J.' comes in for more attention than usual. George E. Rowe Jr suggests that the narrator's role in the tale is to teach by bad example; his incompetent efforts to interpret F. J.'s poems by referring them to their occasions are warnings to Gascoigne's audience of how not to read. Ingenious to a fault, Rowe's article, 'Interpretation, Sixteenth-Century Readers, and George Gascoigne's "The Adventures of Master F. J."' (ELH) may be interestingly paired with David Shore's plainer account of Thomas Whythorne, reviewed in section (d). Jane Hedley's 'Allegoria: Gascoigne's Master Trope' (ELR) explores Gascoigne's handling of his favourite figure, extended metaphor or 'allegoria', in both poems and prose. Frances's failure to bring F. J. to a proper understanding of love by means of various allegories is seen as affording a critique of Gascoigne's own leading motives for metaphor. Rainer Schöwerling ('George Gascoignes "The Adventures of Master F. J." – der erste psychologische Roman der englischen Literatur?' (GRM)) stresses the tale's unusual degree of psychological realism, and thinks Gascoigne indebted to Chaucer's *Troilus* for his characters, his plot, and his narrative technique.

'Robert Greene's Innovative Contributions to Prose Fiction in *A Notable Discovery*' (ShJ) are, according to Virginia L. Macdonald, to apply the techniques of drama by introducing into his narration two conflicting viewpoints, the stuffy moralist's and the racy jester's. James C. Addison Jr takes a page to put right 'A Textual Error in Thomas Lodge's *A Margarite of America* (1596)' (Lib), an emendation already incorporated in his edition of *A Margarite*, published last year (YW 61.194). Raymond Stephanson, in 'John Lyly's Prose Fiction: Irony, Humor and Anti-Humanism' (ELR), argues valiantly that Lyly's excessive use of analogies and similes from 'unnatural natural philosophy' is in fact ironic, a way of dramatizing his characters' mental shortcomings; Lyly is criticizing their naïve humanist confidence that a universal order may be discerned in the natural world.

And so to Nashe, who once again hogged the critical limelight. To start us off, there is Donald J. McGinn's *Thomas Nashe*³³, a painstakingly compiled companion to the writer's life and works. Very full summaries are provided of the content of each of Nashe's major pieces, existing scholarship is reviewed, and McGinn's own view of Nashe as an inspired journalist, 'a sort of sixteenth-century H. L. Mencken' is periodically reiterated. A special chapter is devoted to the background of the Nashe-Harvey quarrel. There is a helpfully annotated bibliography. The book is knowledgeable and, up to a point, useful, though I do not share McGinn's confidence that his summaries will helpfully 'supplement' a reading of the original texts; for some students, I fear, they will supplant them.

Apart from John Simons's speculation that Nashe's roaring Tom a Lincoln may have been a famous bear rather than, as McKerrow suggested, a bell or a cannon ('A Possible Elucidation of an Obscure Reference in Nashe's *Four Letters Confuted*' in N&Q), all articles on Nashe concentrated on *The*

³³ *Thomas Nashe*, by Donald J. McGinn. TEAS 317. Hall. pp. 193. \$12.95.

Unfortunate Traveller. Éliane Cuvelier, considering 'Horror and Cruelty in the Works of Three Elizabethan Novelists' (*CahiersE*) briefly examines didactic and sensational uses of horror by Greene and Lodge to distinguish those two writers from the less conventional Nashe. In Nashe's account of Cutwolfe's execution, the hangman is seen as a craftsman of violence, and implicitly compared to surgeons and alchemists; that these skills are diverted to negative ends bears witness to Nashe's nihilism, and associates him with the 'anatomical obsession' which 'is an essential element of the baroque representation of death'. John Wenke, on the other hand, will have no truck with Nashe's supposed nihilism. In 'The Moral Aesthetic of Thomas Nashe's *The Unfortunate Traveller*' (*Renascence*) he argues that Nashe, complexly conservative, bases his moral outlook on Anglican Christianity and a sense of England as home; from this private security of belief he denounces – the book's 'twin loci of moral coherence' – Anabaptists and foreign travellers as fiction-makers who 'try to act through counterfeited identities'. Jack in the end forswears fiction-making and returns home sadder and wiser. Outdoing both Cuvelier and Wenke in fertility of imagination, Margaret Ferguson's 'Nashe's *The Unfortunate Traveller* and the "Newes of the Maker" Game' (*ELR*) is an adventure playground of an article, the mazziness of which defies outline mapping. Ferguson analyses *The Unfortunate Traveller* 'as a game which questions the distinction between play and earnest', and her own analysis, which discerns for instance 'a phantasmagoric Oedipal drama' in Jack's deception of the cider-merchant, is evidently such a game too. Nashe's fiction reminds us, she seems to conclude, that 'critical commentary is not an innocent activity' and that the interpreter's play of mind may turn before he or she is aware into torture of the text.

Beyond the domain of fiction there was work on the authorship of the Marprelate tracts, on Lancelot Andrewes, on sixteenth-century letter-writing, and an edition of a treatise by Nicholas Hilliard to consider.

Leland H. Carlson's lengthy attempt to demonstrate that Job Throkmorton wrote the Marprelate tracts³⁴ succeeds, I think, in establishing that, of the known candidates for authorship, Throkmorton is the most likely, though stops short of laying the devious squire quite open in his colours. Carlson relies heavily on a stylistic comparison of the Marprelate tracts with Throkmorton's other writings (some already known to be his, others freshly ascribed to him by Carlson, with supporting arguments). As with many such cases, readers may not find the parallels adduced quite so convincing as the author himself does; on the other hand, they are unlikely to have spent as much time as Carlson developing their ear for the shadings of Throkmorton's style.

Elizabeth McCutcheon's review of 'Recent Studies in Andrewes' (*ELR*) covers the years 1945–78 and leads one to suppose that the field is as yet largely virgin territory, critics so rarely having got beyond what she calls the 'fatigued general question of literature and belief'. Trevor Owen's large dependence in his brief survey of Andrewes's life and works³⁵ on T. S. Eliot's seminal but ageing account of the great divine would seem to bear out McCutcheon's diagnosis of gaps to be filled. However, Owen's book is amiably

³⁴ *Martin Marprelate, Gentleman: Master Job Throkmorton Laid Open in His Colors*, by Leland H. Carlson. Huntington. pp. xxii + 445. \$25.

³⁵ *Lancelot Andrewes*, by Trevor A. Owen. TEAS 325. Hall. pp. 179. \$13.95.

enthusiastic about its subject, liberally sprinkled with well-chosen, enticing quotations, and gives a straightforward account of Andrewes's writings which may leave much to be desired but is well calculated to provide the novice with a sense of firm ground from which to begin.

The latest volume of the Folger edition of Hooker has, alas, not yet come my way. An article on John Knox and two minor items on devotional matters are therefore the next things to be considered.

R. D. S. Jack, in 'The Prose Style of John Knox: a Re-assessment' (*PSt*), asserts Knox's skill as a prose writer against his detractors, and cites some, in his view, effective examples of Knox's imagery, humour, and ability to shift cleverly between English and Scots. William P. Haugaard minutely examines 'Elizabeth Tudor's Book of Devotions: A Neglected Clue to the Queen's Life and Character' (*SCJ*) and comes to some unsurprising conclusions about her conventionally Protestant 'spiritual undergirding' and her close identification, continued in prayer, with her realm. D. N. Griffiths surveys 'The Early Translations of the Book of Common Prayer' (*Lib*), beginning with sixteenth-century versions in Latin, French, and Welsh.

Contributions on sixteenth-century letter-writing come from C. A. Patrides, whose 'The Epistolary Art of the Renaissance: the Biblical Premises' (*PQ*) is a reminder that formal letter-writing may have been influenced 'by the self-evident importance of the epistle in the New Testament', and from Frank Whigham, whose, to my taste, immensely overwritten study of 'The Rhetoric of Elizabethan Suitors' Letters' (*PMLA*) leads him to pose the question: 'May not a highly wrought text conceal an overwrought writer?'

In *N&Q* D. C. Peck prints from manuscript the text of '“The Letter of Estate”: an Elizabethan Libel', dates it 1585, and concludes that it is a 'crude and old-fashioned tract' showing signs of being influenced by *Leicesters Commonwealth*, but largely independent of it. Jan Simko, in the same journal, asks 'Who Was the Translator W. T.?', and in reply agrees with *STC*'s tentative ascription of the translations of Nannini's *Civill Considerations* and Mexia's *Historie of All the Romane Emperors* to William Traheron.

Finally, to end on a high note, R. K. R. Thornton and T. G. S. Cain have between them produced a splendid edition of Nicholas Hilliard's treatise, *The Arte of Limning*³⁶. Often quoted in works on the period, it has hitherto only been available in a Walpole Society edition of 1911–12. A fascinating, indeed delightful, little essay, it deserves the wider public this handsomely produced book should assure it. Hilliard ranges from technical discussion of how to prepare colours through vividly practical advice about some unexpected finer points of his craft ('Take heed of the dandruff of the head shedding from the hair') to the distinctively courtly idealism with which he justifies his art of limning. The text is printed in parallel: a faithful transcription of Hilliard's manuscript facing a modernized and mercifully repunctuated reading version. Introduction and notes are highly informative, there is a glossary of Elizabethan colours, a select book list and, of course, illustrations, ten in colour.

³⁶ *A Treatise Concerning The Arte of Limning, by Nicholas Hilliard, together with A More Compendious Discourse Concerning Ye Art of Liming, by Edward Norgate, with a parallel modernized text*, ed. R. K. R. Thornton and T. G. S. Cain. MidNAG/Carcamet. pp. 139. illus. £12.

Shakespeare

DAVID DANIELL

1. Editions

The three parts of *Henry VI*, each volume edited by Norman Sanders, are newly in Penguin¹. Introductions, texts, and notes are competently done, though the suggestions for further reading are unacceptably Americanized: useful work from Europe is ignored; and it is sad to see the bibliography of stage-history stop with the sorry Hall/Barton creation, *The Wars of the Roses*: both stage and scholarship have now by-passed that, and to the 1980s it merely looks absurd. It is good, however, to see sensible datings proposed for the three parts, and to find *Part One* given its proper weight.

Best value in paperbacks, outside the New Ardens, must be the New Clarendon Shakespeares, and fresh into the handsome format are *Macbeth*, edited by Bernard Groom, *The Merchant of Venice* edited by Ronald W. Fletcher, and *Romeo and Juliet* edited by R. E. C. Houghton². These slim, cheap volumes find room for excellent annotation at the foot of each page, a good introduction to the period, to Shakespeare's life, and to the play in question (including a summary of the plot, invaluable in schools); and usually some forty to fifty pages of select criticism, extracts from sources, and explanation of basic language-problems.

The New Swan Shakespeare, aimed specifically at students reading English as a foreign language, has five plays reprinted: *As You Like It* edited by J. W. Lever; *Henry IV Part One* edited by John and Dorothy Colmer; *Henry V* edited by the late Hilda Hulme; *Macbeth* and *Twelfth Night* edited by Bernard Lott³. Slightly cheaper are the four reprintings in The Macmillan Shakespeare: *Macbeth* edited by D. R. Elloway; *Romeo and Juliet* edited by James Gibson;

¹ *Henry VI, Part 1*, ed. by Norman Sanders. New Penguin Shakespeare. Penguin. pp. 249. pb £1.95. *Henry VI, Part 2*, ed. by Norman Sanders. New Penguin Shakespeare. Penguin. pp. 301. pb £2.25. *Henry VI, Part 3*, ed. by Norman Sanders. New Penguin Shakespeare. Penguin. pp. 298. pb £2.25.

² *Macbeth*, ed. by Bernard Groom. New Clarendon Shakespeare. OUP. pp. 191. pb £1.25. *The Merchant of Venice*, ed. by Ronald W. Fletcher. New Clarendon Shakespeare. OUP. pp. 192. pb £1.20. *Romeo and Juliet*, ed. by R. E. C. Houghton. New Clarendon Shakespeare. OUP. pp. 192. £1.20.

³ *As You Like It*, ed. by J. W. Lever. New Swan Shakespeare. Longman. pp. xxx + 253. pb £1.45. *Henry IV, Part One*, ed. by John Colmer and Dorothy Colmer. New Swan Shakespeare. Longman. pp. xxvii + 285. pb £1.45. *Henry V*, ed. by Hilda Hulme. New Swan Shakespeare. Longman. pp. xxx + 258. pb £1.45. *Macbeth*, ed. by Bernard Lott. New Swan Shakespeare. Longman. pp. xxx + 253. pb £1.70. *Twelfth Night*, ed. by Bernard Lott. New Swan Shakespeare. Longman. pp. xxiv + 264. pb £1.45.

The Taming of the Shrew edited by R. C. Hood and *Twelfth Night* edited by E. A. J. Honigmann⁴. Weakest is the Alexander Shakespeare, where reprinted are *Henry IV Part One* edited by K. P. Potten, and *Julius Caesar* edited by H. L. Kennedy: introduction and annotation here is minimal⁵. These paperback series represent a half of the year's output from the U.K. alone, ignoring the heavy invasion of the book-racks by U.S. fleets like the Signet Shakespeare. Most of those not mentioned have aims below those of interest to YW readers.

And this is not to have mentioned the New Arden, now properly The Arden Shakespeare, of which admirable series no fewer than four volumes are to be noticed this year. Antony Hammond's *King Richard III*⁶ is excellent (apart from an ugly cover illustration to the paperback edition, incidentally, which should be changed as soon as possible). At £2.95 for nearly four hundred pages it represents superb value. The long introduction opens with a properly lengthy discussion of D. L. Patrick's fifty-year-old theory that Q was a Bad Quarto, based on memorial reconstruction of the play as performed in a simplified version for provincial touring, a theory for long regarded as definitive. Hammond then gives an even longer account of the critical challenges which followed, himself concluding that 'the evidence supporting the memorial theory of Q is too strong to be rejected', the reconstruction being made by 'the cooperative efforts of most of the company in the absence of the official prompt-book, perhaps during a provincial tour' almost certainly by the Chamberlain's Men, possibly in 1597. Moreover, he sees Shakespeare himself contributing to the 'extraordinarily good' memorial reconstruction behind Q, a reconstruction in fact of a prompt-copy 'preserving changes made by Shakespeare and the book-keeper to fit the play to the stage. The F [text], being based as it seems on foul papers, misses a good deal of this practical material' but is generally more reliable. Hammond's declaration of taking a middle path between "Shakespeare" the solitary artist, scribbling in his garret (as it were) and "Shakespeare" as the complex of author/book-keeper/actor/prompter and others' is both practical and exhilarating, as it opens the way for the playwright himself being deeply involved in the development of his play for his own artistic purposes, which is surely right. The date emerges as late 1591. The second half of the introduction, sixty pages, is given to the play in contemporary and subsequent performance (Hammond regrets the effect of Olivier's film) and then a full, new and trenchant account of the sources. The commentary on the play that concludes the introduction is well worth waiting for: shrewd, original, hard-hitting, never losing sight of the fact that what is being discussed is a play, that Richard is Richard, that Shakespeare is a dramatist, not a 'somewhat unorthodox political scientist'. Appendixes give longer passages unique to Q or F, longer notes on certain

⁴ *Macbeth*, ed. by D. R. Elloway. Macmillan Shakespeare. Macmillan. pp. 191. pb £1. *Romeo and Juliet*, ed. by James Gibson. Macmillan Shakespeare. Macmillan. pp. 241. pb £0.95. *The Taming of the Shrew*, ed. by R. C. Hood. Macmillan Shakespeare. Macmillan. pp. 232. pb £1. *Twelfth Night*, ed. by E. A. J. Honigmann. Macmillan Shakespeare. Macmillan. pp. 185. pb £1.

⁵ *Henry IV, Part One*, ed. by K. P. Potten. Alexander Shakespeare. Collins. pp. 271. pb £1.75. *Julius Caesar*, ed. by H. L. Kennedy. Alexander Shakespeare. Collins. pp. 240. pb £1.15.

⁶ *King Richard III*, ed. by Antony Hammond. The Arden Shakespeare. Methuen. pp. xvi + 382. £11.50. pb £2.95.

cruxes, and lengthy quotations from the sources. The line-by-line annotation, the heart of such an edition after all, is suggestive, helpful, and readable: all in all, this is a much-needed, sane, and especially attractive edition of the play.

Brian Gibbons' *Arden Romeo and Juliet*⁷ is a hundred pages shorter: the introduction is strikingly briefer. Half of it (thirty pages) is given to a sensitive critical account of the play, alert to the sonnet tradition, and to the force of comedy within the play, as well as to the richness of the characters and their expression. Gibbons brings out very well the subtler physicality of the play, and concludes '*Romeo and Juliet* is a drama in which speed is the medium of fate, though at first it appears that fate is only a function of speed'. The discussion of text (the edition is based on Q2), date (1594-6), and sources is orthodox but lucid. An appendix gives forty pages of extracts from Brooke. There is no Stage History, which is a pity. The line-by-line annotation is full and helpful, giving weight to the explication of difficulties in glossing the sometimes unexpectedly dense verse. This is a sound and useful, if unspectacular, edition.

A. R. Humphreys, introducing his *Much Ado About Nothing*⁸ is brief, sensible, and firm for 1598, and for the title's pun on 'noting'. He usefully divides the discussion of sources into sections of the play, as well as by author, and speedily disposes of the supposed lost old play. He devotes most of his introduction to matters within the play, seeing the style as the work of a playwright already well-experienced in a linguistic skill beyond Lyly, and finding in the prose 'the rhythms of dramatically activated meaning' with 'a masterly control: what looks spontaneous falls into clarifying form'. The verse, often with 'no embellishment more than delicate figurative heightening', is capable of enrichment, and both prose and verse actively respond to the voice. A riveting long section on Stage History leads to the unusually long, but wholly justified, discussion beginning 'To what end, all this?' on the value of conflicting directorial emphases. Arising from this are ten pages on the world of Messina, stressing its spirit as good-natured, where many ingredients make 'a close-knit scene for the cheerful manoeuvres of affluent leisure' – not 'the fancy-free world of pastoral comedy'. 'Generous affection is natural to it, and this fact is crucial.' Discussion of the impact of Don John on such a community, of Don Pedro's mistake, and the problem of Claudio, precede fifteen finely-written pages on form and structure, and a critical résumé: 'all is so fresh as to seem spontaneous and inevitable, yet nothing is casual or automatic.' A final brief section deals with matters of text (the edition is based on the 1600 Q). Six appendices give analogues and short discussions of other matters. The annotations line-by-line are meticulous and in their unassuming moderation contain much information – 'compartner' is still common in Cornwall, for example.

The Taming of the Shrew has had a baddish press for almost all its life. Over two hundred years of violent stage travesty, and farcical productions even after the Folio text was restored a century ago, betoken unease. Everyone has tended to know that it is a crude thing, only to be excused because it is early (and known to be early because it is poor). Now Brian Morris treats it

⁷ *Romeo and Juliet*, ed. by Brian Gibbons. The Arden Shakespeare. Methuen (1980). pp. xii + 280. £9.50. pb £2.50.

⁸ *Much Ado About Nothing*, ed. by A. R. Humphreys. The Arden Shakespeare. Methuen. pp. x + 237. £9.50. pb £2.50.

seriously, in only the second play to be edited by one of the Arden General Editors⁹. He, moreover, deems it worth a very long introduction, of a hundred and fifty pages, no less, where *Romeo* only scored seventy-seven. And he finds what Shakespeare wrote 'brilliant' and 'subtle'. The play emerges now as 'a marvellous exhibition of adroit dramatic balance, offering solutions while preserving uncertainties and mysteries'. Morris is deeply illuminating about the interaction of the three-part structure, and the delicacy of the human movements, making it a marriage-play: it was 'the potential for romance, for love leading to marriage, which Shakespeare detected and exploited in Gascoigne'. He makes telling illustration of this: Lucentio, for example, far from – at the equivalent point in the source – crudely seducing and getting pregnant the Bianca-figure because he is after her money, in Shakespeare 'is seen to fall instantly, rapturously, romantically in love with her at first sight'. Romances in this play, moreover, as Morris makes clear, is rooted in concrete detail about love and everyday matters.

In some things the study is ahead of the stage (this contradicts Ralph Berry; see below p. 175). I have yet to know of a production of the play in Folio which gets anywhere near the Shakespearean glories demonstrated in this edition.

Morris is convincing that *A Shrew* is a Bad Quarto of *The Shrew*. So released, the date can be early, and Morris is prepared to put it as early as 1589, making it not just Shakespeare's first comedy, but Shakespeare's first play. Appendices give Hickson's 1850 demonstration of *A Shrew*'s dependency, and the Sly scenes from that play, and ten pages of sources and analogues. The introduction contains a revealing natural history of the shrew. Annotation is unusually full, and on the whole wise, but some essentials are left without note, and there is not by any means enough comment in the volume on the part played by acting, or on the close relation between this play and the histories. These are quibbles: it is good to welcome back into the Shakespearean fold a play which has been sitting undiscovered in Folio until now.

Finally, Shephard-Walwyn have reprinted their fine Royal Shakespeare Theatre Edition of the Sonnets¹⁰, transcribed in exquisite calligraphy by Frederick Marns – a book to own and treasure, or give for a special present.

2. Textual Matters

Fredson Bowers in good form contributes to the *Festschrift* for Dame Helen Gardner¹¹ a discussion of the evidence not just for the Folio compositors of *All's Well That Ends Well* setting from authorial manuscript copy, but for that copy containing Shakespeare's revisions. He takes the often-noticed variation in speech-prefixes and demonstrates that they reflect copy, before discussing the implications of the wider problems of names in the play. In this technical piece, the interaction between revising author and compositors comes across very clearly.

⁹ *The Taming of the Shrew*, ed. by Brian Morris. The Arden Shakespeare. Methuen. pp. xiv + 316. £11.50. pb £2.95.

¹⁰ *The Royal Shakespeare Edition of The Sonnets of William Shakespeare*. Shephard-Walwyn, 51 Vineyard Hill Road, London SW19 7JL. pp. [iv + 156] £7.95.

¹¹ *English Renaissance Studies Presented to Dame Helen Gardner in honour of her Seventieth Birthday*, ed. by John Carey. OUP (1980). pp. viii + 304. £11.50

Much more will be heard of the Two-Text Theory of *King Lear*, but this year the only treatments are oblique. Thomas Clayton in 'Old Light on the Text of *King Lear*' (MP) adds a necessary postscript which begins, 'I concluded this essay peacefully on the eve of revolution (fall 1979)': but in spite of the Two-Text Theory's sudden arrival, he finds he has little to alter in his detailed analysis of the difficulties presented to an editor by Goneril's half-line which F prints as 'My fool usurps my body'. He boldly and entertainingly, and at considerable length, points out that Q's uncorrected 'My foot usurps my body' is correct. Partly using the principle of *lectio difficilior*, partly giving biblical background, partly setting the reading persuasively in context, and partly surveying the whole textual problem, Clayton makes a good case. Keith Brown in *CahiersE* takes 'a last look round the sinking ship' of the old conflated *Lear* text and finds much to admire: discussion of his 'Chimeras Dire? An Analysis of the "Conflated" *Lear* text' properly belongs not in this section but under *King Lear* on p. 197 below.

Eleanor Prosser, whose *Hamlet and Revenge* of 1967 was well received (YW 48.162-3) has joined the forces of the Two-Text revolution by a different path. Her new, extremely readable, book, *Shakespeare's Anonymous Editors*¹² arose out of a problem of scansion: in tackling that she was led to consider editorial matters, and to realize how modern editorial methods, themselves so diverse, obliterate most essential differences between Quarto and Folio. She gives, indeed, on the first page, a demonstration of Pope interfering, altering a sound reading on which both Q and F agree – an interference which, she might have added, is unjustifiably followed, we find after a quick check, by Alexander, Riverside, Pelican, and the relevant Arden. In brief, her book is a fresh study of the problems of establishing the copy from which the Folio compositors setting *Henry IV Part Two* worked. The customary argument has been that Folio was set from an authoritative document based on Q, incorporating stage practice and making some valid corrections; Professor Prosser argues that the Folio typesetters worked from a transcript of Q that had no authority other than for certain added passages. In other words, she shows that the scribe and Jaggard's compositor were responsible for many small differences, the scribe working from literary predilections and his unfamiliarity with theatre practice, and the compositor working from problems of page make-up.

The argument is both dense and readable, a combination rare enough for celebration. She writes for that necessary creature, the non-specialist specialist – that is to say, the committed Shakespearean who is not in the forefront of modern bibliographical studies, and is frequently an editor. Her book is helpfully illustrated with Folio pages to show the compositors at their work, and the chapter showing the scribal changes makes clear his 'total lack of dramatic sense' – 'Blind as he is to dramatic situation, the scribe is even more deaf to speech rhythms, dialectal pronunciations, malapropisms . . .' This would not matter so much had not modern editors accepted such faulty readings as evidence that the copy underlying the Folio had independent authority. Three pages of tables in an appendix show graphically the near-universal adoption by editors of the weaker Folio variant in eighty-six cases. Only P. H. Davison's New Penguin (1977) comes out less faulty: worst seems

¹² *Shakespeare's Anonymous Editors: Scribe and Compositor in the Folio Text of '2 Henry IV'*, by Eleanor Prosser. Stanford. pp. ix + 219. \$18.50.

to be G. Blakemore Evans' Riverside. This is not only a book for editors of *Henry IV Part Two*: it is an essential book on editorial matters for all students of Shakespeare.

In *ELN*, Gillian West makes a good case in 'Scroop's Quarrel: A Note on 2 *Henry IV* IV.i.88–96' for reading 'unhousel'd'. Barry Gaines in *SQ* supports Q2's dialectal reading of 'iaunce' from the Nurse at *Romeo and Juliet* II.v.25–6; Jean Fuzier manages to be both long-winded and short in content in suggesting a reading of Henry's French at *Henry V* V.ii.187–8; and Michael J. Warren supports the Q 'To win the Lady' at *Merchant of Venice* II.i.31. Also in *SQ* is Giorgio Melchiori's note making a case for Q's 'O thou blacke weede' by neat reference to Sonnet 94. In Q, Othello is effectively saying 'The lily is a paragon of whiteness: how comes it that this white is black?' In *N & Q*, MacD. P. Jackson offers further thoughts on Hand D of *Sir Thomas More*.

3. Biography and Background

Absolute pride of place must be given to Samuel Schoenbaum's *William Shakespeare: Records and Images*¹³. This was originally conceived as a companion volume to the magnificent *William Shakespeare: a Documentary Life* (YW 56.140–1), but it is an important work of scholarship in its own right. In this new book he discusses 160 documents, most of them not included in the *Documentary Life* and many never previously reproduced. It is far too full a volume for a brief summary to do it anything like justice. The 160 illustrations, many filling the full folio page, are superbly reproduced. This is a work of great erudition: I estimate between five and six hundred works are cited; the index contains going on for 2,000 entries. The prose, however, is cool and full of a spare, dry wit which means that once the book is picked up it is only put down again reluctantly, and a long time later.

The work is divided into six sections. The first relates to Shakespeare in London. Here in full facsimile are the Shakespearean pages from Simon Forman's 'Book of Plays', the matter of their authenticity being shown to be settled, for good measure. The documents of the Belott-Mountjoy suit, and of Shakespeare's Blackfriars house, are prefaced, again for good measure (one of the characteristics of the book) with as good a reproduction of Hollar's 'Long View' as one will find. The facsimile deed of the conveyance of the house comes as an enormous pull-out. The second section is about Shakespeare in Stratford, starting with the documentation of New Place, and dealing with lawsuits against debtors (principally Addenbrooke) and the matter of the Welcombe enclosure, with illuminating quotations from Edward Bond's *Bingo*. Section three deals exhaustively in twenty-five pages with Shakespeare's handwriting, before tackling the Ireland and Collier forgeries, adding 'a few titbits of information' since the story was told in his 1970 *Shakespeare's Lives* (YW 51.150–1). Here the value of the illustrations is demonstrated: it is good to see the sad documents for oneself, and judge the attempts on the credibility of the times. The longest section in the book is the fifth, fifty richly-illustrated pages on nine Shakespeare portraits, looking at the Stratford monument, the Droeshout engraving, the Flower, Chandos, and other

¹³ *William Shakespeare: Records and Images*, by Samuel Schoenbaum. Scholar and OUP. pp. 276. £38.

portraits. Droeshout's 'painfully modest talents' produce a bad picture, and in ten devastating lines Schoenbaum lists the faults ('the ear lobe defies anatomy') concluding 'In all, a lamentable performance.' He comments, on the dozen lines of wild praise for the picture by A. L. Rowse, 'would the Droeshout engraving, one wonders, have inspired comparable raptures had it portrayed Ferdinando Clutterbuck, Shakespeare's tax-collector . . .?' Bad though it is, however, Schoenbaum convincingly concludes that it is a genuine representation. The last section reproduces sixty-two Shakespeare entries in Stationers' Registers, and then lists seventy-odd Stationers whose names appeared in connection with Shakespeare. This book is a rare contribution to Shakespeare studies: with all Schoenbaum's readability and elegance, and Scolar's excellence in book production, it is still primarily a work of scholarship.

Heinemann have reprinted Maurice Hussey's *The World of Shakespeare and his Contemporaries*¹⁴ in paperback. First issued in 1971 (YW 52.152) it remains anything but a run-of-the-mill background picture-book: the many illustrations do provoke further study in relation to quotations, and it makes a good companion to Elizabethan image-study. A great deal is conveyed in relatively brief space: a few lines and an unusual photograph set up new resonances about Guilio Romano and Hermione's statue, for example. Indeed, most of the illustrations give the unexpected.

In *N&Q*, Eric Poole casts light, and invites more, on Shakespeare's relationship with the Ingrams of Little Wolford, and Donald S. Lawless notes briefly some queries about 'The Funeral and Burial of Shakespeare's Brother Edmund (1580-1607)'. A. N. Kincaid contributes a useful article in 'Sir Edward Hoby and "K. Richard": Shakespeare Play or Morton Tract?' in which he dismisses the suggestion that Hoby 'is proposing a performance of a full length play, by Shakespeare or anyone else' but instead is referring to a pamphlet by Morton on Richard III which served as More's source.

In *SQ*, Roland Mushat Frye examines Edward Alleyn's Dulwich College painting of Richard III, which he claims shows the influence of Shakespeare's play in overpainting to raise the right shoulder and eye, and making more malevolence in the face. But it should be noted that the Arden edition of *Richard III*, p. 77, shows such distortion in portraits of Richard to be commonplace.

The section ends, as it began, with magnificence and Schoenbaum. Not previously noticed is the remarkable volume *Shakespeare the Globe and the World*¹⁵ which was prepared to accompany the touring exhibition, bearing the same title, of Folger Library treasures which from 1979 for two years 'made its stately civic progress from San Francisco to New York' as Schoenbaum says in his preface. He was asked to prepare 'a book rather different from the usual souvenir guide or museum catalogue . . . a work that might stand on its own'. This he has triumphantly done. The result is a big, full, lavishly-illustrated 'coffee-table' book that has moved across the room to the scholar's desk instead. Here, often in full colour, are illustrations of rare, often unique, manuscripts, prints, drawings, paintings, sculptures, scene and costume

¹⁴ *The World of Shakespeare and his Contemporaries*, by Maurice Hussey. Heinemann. pp. 136. pb £5.95.

¹⁵ *Shakespeare the Globe and the World*, by Samuel Schoenbaum. Folger Shakespeare Library and OUP. pp. 208.

designs, playbills, films, curios: and here again is Schoenbaum's wit and learning and sound critical judgement. The four main sections cover the Stratford years, the London years, 'The Play's the Thing', and Shakespeare Printed. There is a great deal of text, given again in good measure. Much of the London section, for example, gives a picture, in words and contemporary illustration, of Queen Elizabeth, writing in which Schoenbaum is more than just comfortably at home. It is to be hoped that OUP and Folger are able to keep this wise volume in print.

(See also 'Welshmen in Shakespeare's Stratford' under Williams, below p. 185.)

4. Shakespeare and the Theatre

(a) *Shakespeare's Theatres*

Plans are now quite far advanced to construct replicas of Shakespeare's Globe: one of the first, by the Globe site on Bankside, in London, between Blackfriars and Southwark Bridges; and one in Detroit. Had the Second Globe, one argument goes, not been pulled down in 1644, it would be the one we would cherish, so in Detroit will be the Second Globe, built of course in 1614 after fire destroyed the First, on the same site, and clearly present in Hollar's famous picture of London.

The idea of rebuilding a Globe is an old one. A resolution at the first World Shakespeare Congress in 1971, in Vancouver, to make 'a studied effort' to rebuild, was passed unanimously. Wayne State University's International Symposium for the Reconstruction of the Globe Playhouse was held in May 1979, and the participating Shakespeare and theatre history scholars, architects, and designers, we are told, 'brought forth exciting new information and insights that led them to an enthusiastic and unanimous conclusion that the Globe should be reconstructed along the Detroit River . . .' A large and lavish volume, *The Third Globe*¹⁶ contains the papers presented at that symposium.

And very impressive they are. Slight anxiety over the appropriateness of Detroit as a location is soon dispelled by the quality of the work that Wayne State was able to call out, and the editors, C. Walter Hodges, Samuel Schoenbaum, and Leonard Leone, to handle so well. Each of the ten items demands fuller treatment than is possible here, but some attempt must be made to show the contents of this book.

John Russell Brown discusses, discursively, 'Modern Uses for a Globe Theatre', drawing on his experience at the National Theatre, London, and confessing – what is increasingly noticed – 'We have not yet found a way of doing Shakespeare in the Olivier Theatre.' Herbert Berry writes at fascinating length (with a further eight large pages of small-print notes) about 'The Globe: Documents and Ownership', his task being 'to review the most likely classes of primary evidence to see whether I might in a few months find new information about the Globe as a building and to estimate whether, given more time or luck, anyone is likely to do so hereafter'. He finds that he can 'add something . . . about how early cartographers and artists drew the Globe; and at much greater length I can introduce its landlords.' He is modestly not pressing the

¹⁶ *The Third Globe*, ed. by C. Walter Hodges, S. Schoenbaum, and Leonard Leone. WSU. pp. 267. \$16.95.

clear originality of his research. C. Walter Hodges debates entertainingly 'The Value and Feasibility of Reconstruction', in a setting of a much wider range of historical reconstructions, and then noting problems which only appear when modern reconstruction of the Second Globe is attempted, and the light these shed on the nature of the building – the tiled roof, the lack of on-stage support for the 'heavens' and so on. Two articles tackle the shape and size of the Second Globe. Richard Hosley studies Hollar's drawing as well as his etching and concludes, following the work on the *ad quadratum* method by John Orrell (YW 61.127) which he acknowledges, that the Second Globe was a twenty-four sided building measuring 100 ft in width. John Orrell himself, in 'Wenceslaus Hollar and the Size of the Globe Theatre' establishes a matter of some significance, that Hollar appears to have used a drawing frame, and that Hollar records angles and dimensions and distances with an accuracy to ± 2 per cent by modern measurements. He concludes that the Hope and the Globe, accurate to that tolerance in the picture, come out at 100 ft wide. The late Stuart Eborall Rigold contributed a discussion of timber-framed buildings of the period from his unique specialist knowledge. He places the Globe in its proper metropolitan place, and he is wise on that now notorious crux, the façade of the tiring-house. He concludes that had the Second Globe survived the Civil War, Londoners would have had no cause to feel ashamed of it. Glynne Wickham in 'The Stage and its Surroundings' speculates about the interior, in particular the space round the actor, and also faces the problem of the tiring-house façade. Bernard Beckerman writes about 'The Use and Management of the Elizabethan Stage' and W. M. H. Hummelen in a translated piece with good illustrations is illuminating about 'Types and Methods of the Dutch Rhetoricians' Theatre'. John Ronayne gives interesting detail, again with excellent illustrations (as there are accompanying most of the essays here, it must be said), in 'Decorative and Mechanical Effects Relevant to the Theatre of Shakespeare', including valuable discussion of machinery. The last twenty pages of the book record discussion on many topics. It is disconcerting to think of a glass-roofed, centrally-heated, air-conditioned Globe, as the Detroit one will be, because of the fierceness of the weather extremes (the London one will be open to the weather and to that extent a more proper replica). But the discoveries made by Herbert Berry and John Orrell, for example, are not limited by geography: the volume contains major contributions to understanding Shakespeare's theatre.

In *SQ*, Herbert Berry presents his study of the elusive Globe lawsuit documents. He is able to cast a good deal of light on the business of shareholding and the matter of the lengthy lawsuit with Sir Matthew Brend. Also in *SQ*, John B. Gleason, in 'The Dutch Humanist Origins of the De Witt Drawing of the Swan Theatre', suggests that De Witt, like Aernout van Buchel, was unusually skilled in drawing and keenly interested in painting, and that the pattern for the sketch of the Swan is a piece of pictorial evidence central to their world, the copperplate engraving of the Colosseum at Rome 'in the often reprinted treatise *De Amphitheatro* by Justus Lipsius, the most widely-read scholar of De Witt's day'. Gleason shows the influence of Lipsius' life and finely-illustrated books, and his likely influence on the two young men from Leiden and how they would 'see' London theatres as Roman amphitheatres. Using a sketch on their terms not ours (not as a photograph of a given moment), we find the Swan drawing has a close resemblance to the influential

engraving of the Colosseum, not least in that both show performances in full swing while the auditorium is empty, from the universal convention of simultaneous representation. Gleason shows that understanding this is the most essential starting-point for studying the drawing.

David George writes, also in *SQ*, on 'Shakespeare and Pembroke's Men'. He suggests that the hypothesis that Shakespeare, in the 'missing years' 1592–4, was with Pembroke's Men as the precursor to the Chamberlain's Men is unlikely. Giving first a brief history of Strange's and Pembroke's companies, necessarily intertwined, he goes on convincingly to give names to the fourteen or fifteen players with Pembroke's in 1592. He works from Simon Jewell's will, published in 1974 by Mary Edmond; the 1595 witnesses to a Henslowe loan; and the casting of *A Shrew*, *The Contention*, and *Seven Deadly Sins*. Adding reasonable suppositions about other companies of the time – and usefully appending a chart – he is able to show with some force the unlikelihood of Shakespeare in Pembroke's: 'it looks as if he stayed away from acting to write while the companies toured'. Maija Jansson Cole prints a brief extract from a letter dated 4 July 1613 giving a fresh account of the burning of the Globe, making clear that *All is True* (i.e. *Henry VIII*) had been performed two or three times before, and that the packed house included children (*SQ*).

(b) Stage History

A new series called *Plays in Performance* gets off to a cracking start with a fine performance indeed from Julie Hankey on *Richard III*¹⁷. She covers stagings from 1593 to 1980, from Burbage to John Wood. As Jeremy Treglown stresses in his General Editor's preface, 'The "text" of a play . . . pursued by literary historians and bibliographers, is only a limited kind of text on theatrical terms. The real, full text is any given production.' Moreover, a part of any period's reception of a play is inherited tradition about how certain moments 'should' be played, whether kept or broken. So the series will print the plays with annotation explaining how important moments have been handled over the centuries. The idea is a splendid one, and the execution, in Ms Hankey's case, remarkable. In under three hundred pages, and at a most reasonable price – with pictures, too – she gives a full scholarly stage-history, putting each *Richard* into historical context ('Richard after the Restoration', 'Kemble and the Gothic Revival', and so on) before printing the text. She gives reason enough for the odd choice of Old Cambridge text; the annotation recording stage activity down the centuries, at the foot of each page, is what matters, and this – Ian Holm did this, Garrick did that, Cibber the other – is compulsive reading. Ms Hankey's wisdom means that not every page is annotated, so that neither the attention nor the pocket is overwhelmed. *Richard III* is a play famous, or notorious, for its imposed show-stopping moments ('clap-traps' in the proper sense) and its treatment like this is unusually suitable. Shakespeare specialists will need to read these books, if they are all as good as this, in tandem with Brian Vickers' *Critical Heritage* volumes. Several copies of this book should be available in every school and college library where Shakespeare is taught; it is no substitute for seeing a fine production, but the majority of Shakespeare students in the world cannot do that, and this book is

¹⁷ *Shakespeare: Richard III*, ed. by Julie Hankey. *Plays in Performance*. Junction. pp. vi + 266. £9.95.

a great help to understanding what has happened and can happen on stage at every significant point.

Harold G. Metz in 'The Early Staging of *Titus Andronicus*' (*ShakS*) tries to extend our understanding of the play, beyond the records of performances in 1594, by means of examination of internal evidence, primarily Stage Directions. He remains, happily, suitably cautious: and the presentation of precisely what is unknown about the theatre at this time is not at all without value. For the first time in some years, *PMLA* has printed valuable Shakespeare articles, though this one is oblique to the Bard: Stephen Leo Carr and Peggy A. Knapp in 'Seeing through *Macbeth*' ask 'How can Shakespeare continually overcome historical change and seem to speak directly to our situation, to our needs, desires and fears?' After a ponderous introduction they interestingly attempt an answer by examining two eighteenth-century illustrations (reproduced, mercifully) of the same scene in the same production of *Macbeth* in 1766 with Garrick and Mrs Pritchard. The moment in *Macbeth* II.ii when Macbeth has just returned from murdering Duncan, and Lady Macbeth is enjoining him to go back to the scene of the crime, is the subject of Zoffany's painting and Fuseli's water-colour. Zoffany freezes the moment, incorporating emblematic significances as a reference to the common eighteenth-century topos 'The Choice of Hercules', with the audience as the third figure, and Lady Macbeth as Virtue, which Carr and Knapp see as a witticism, 'a private joke for connoisseurs', related to a choice between Industry and Idleness: the audience will counsel against further killing, and at the same time devalue Industry, making a satire of the age of ' "progress" through industry'. Thus we see satire (of eighteenth- and twentieth-century values) and as well the underlying features of the text of *Macbeth*, and through that a tragic confluence of sympathy and revulsion. 'Fuseli's tumultuous design signals melodrama.' The knives controlling his picture are now released to kill *anybody*. The fully-Freudian analysis of Fuseli's picture which follows is revealing in its stress on the effects of Macbeth's loss of his 'single state of man'. 'We link with the monster villain through our subterranean selves.' This essay achieves a great deal, certainly illustrating how using 'certain tools of contemporary thought' we see into Macbeth's tragic recesses.

Leigh Woods writes in *SQ* 'Crowns of Straw on Little Men: Garrick's New Heroes', showing the new image of heroism Garrick tried to instil, where, opposed to Betterton's elevated acting, Garrick went for 'the hero as a domestic, sensory, mobile, and oddly vulnerable creature, in contrast to the peerless, static, and monolithic portrayals suggested by critical accounts of the Restoration players and their immediate successors'. This piece is not wholly successful; the matter could have taken a quarter the space, and some of the extensions of thought are unhappy. But the central thesis is sound enough. Garrick complained that Racine 'says everything, and leaves the actor nothing to do', and his shortness made him an awkward, and failed, Hotspur, Othello, and Antony. His Lear, on whom Woods concentrates, was misunderstood in his playing with straw in the hovel scene, but feels recognizably modern, particularly as Garrick's Lear would have no Fool in the play: 'The new hero was brought down to earth simply by being forced to deal with the same tangible, momentary reality familiar to his audience.'

(c) *Current Theatre*

Tim Hallinan interviews Jonathan Miller on 'The Shakespeare Plays' in *SQ*. The title refers, of course, to the BBC/Time-Life television productions, of which Miller had directed five. The editorial decision to print a dozen pages of this interview – would that there had been room for more – is much to be commended, as it is almost all pure Miller and almost all pure gold. His mind roves over Shakespeare's plays, and delves and probes and comments in that inimitable modest, enthusiastic, non-stop voice, and point after point after point wings home. On Shakespeare's heroines, for example, the great central figures of the mature comedies, as teachers – but only when in disguise; this is a digression from a marvellously understanding passage about Kate in *The Taming of the Shrew*. Much Shakespeare comment invites the response 'Oh, how clever you are, Professor, seeing all that in Shakespeare!' Jonathan Miller makes you feel 'I can do that, with Shakespeare.' His announced departure from directing is a sad thing – but not so much if he goes on talking like this about plays, and journals like *SQ* have the wit to print him.

Gareth Lloyd Evans writes grumpily, even downright waspishly, in *CahiersE* about 'Forms To His Conceit – Shakespearian Acting Today'. He finds modern admired actors 'rhetorical'. He takes far too long to say that acting reflects society, and then expresses a dislike of what he sees in Jonathan Pryce, Alan Howard, Anton Lesser, and Nicol Williamson which unfortunately, in its lack of understanding, suggests late-middle-age rebuking youth, which is not of course the case. Gielgud, who is held up peerless at one point, is not without his severe critics, though Evans does not say so. Ralph Berry starts from the other end, as it were. The premise of his book *Changing Styles in Shakespeare*¹⁸ is 'that in the last half-generation the revaluation of Shakespeare has been led by the stage'. I am not sure that this is true, and the book has a certain pretentiousness at times which is off-putting; but the idea was a good one, and the book is worth having. He too relates observable changes in style to shifts in social attitudes, and he concentrates on six plays which he feels have signalled the change so clearly that a Victorian, hearing of modern understandings, would be completely at sea. His account is limited by an unfortunate bias, characterized by his early remark that the 'most striking feature of postwar theatre organization in England is the growth and dominance of the two great State companies, the National Theatre and the Royal Shakespeare Company', which is surely less than half the story, for more significant still has been the growth of theatre workshops, especially student workshops, and their influence on the uses of space and movement, and relation to audiences, which have led to the development of theatre organizations in most provincial towns in England, and in the university centres, substantial buildings and systems. Democratization in the fullest possible sense was not a feature of the Royal Shakespeare Theatre only, as he suggests. The six plays, which are discussed in relation to post-war productions, in twelve to twenty pages, are *Coriolanus*, *Measure for Measure*, *Troilus and Cressida*, *Henry V*, *Hamlet*, and *Twelfth Night*. To have summarized accounts of key productions, and certain moments, in these plays, is of value, and Berry is wise to give good quotations from directors and critics.

In *CQ*, Stanley Wells, reviewing *Measure for Measure* at the Royal

¹⁸ *Changing Styles in Shakespeare*, by Ralph Berry. A&U. pp. 123. £8.50.

Exchange, Manchester, and the Lyttleton Theatre at the National, London, notes the timelessness of the play, and finds it understandable that both advance the action to the present century. He finds the Royal Exchange production, directed by Braham Murray, intelligent and worthy, 'accessible to a modern audience without excessive adaptation', not misrepresenting the text but not plumbing the depths of emotion. Though 'purists' had been 'warned' about Michael Rudman's production at the Lyttleton, Wells was glad he had not yielded to the temptation to stay away. He found that in that mythical populous Caribbean setting, accents and shapes and colours were not uniform, and all was heading for 'the happiest ending the play has ever had'. A more conscious adaptation, it was at the same time a serious exploration of the text. Wells came away bubbling with elation. 'The resulting play may be more sentimental, and happier, than that suggested by the script that has come down to us, but in its own terms it worked.'

Roger Warren in *ShS* reviews four productions at Stratford-upon-Avon and four at Stratford, Ontario, and the National Theatre's *Othello*, with Paul Scofield whom he found 'visually ideal but verbally somewhat monotonous'. The Venetians were strongly played, and the production, from John Bury's masterly set to Felicity Kendal's moment of quiet earnestness, was direct, with something 'curiously uncertain, even evasive', at the heart of the performance. At Stratford-upon-Avon, Warren admired Terry Hands' *As You Like It*, with Susan Fleetwood's Rosalind, Sinead Cusack's Celia, and Derek Godfrey's Jacques greatly praised. Warren is less enthusiastic about Ron Daniels' murky and verbally-flawed *Romeo and Juliet*, though Judy Buxton's Juliet 'was by far the most attractive character on stage', and about John Barton's 'enacting' of the 'story' of *Hamlet*, which production, however, was blessed with a very fine Polonius in Tony Church and an 'extremely effective and interesting' Players' scene. Michael Pennington's sensitive, intelligent Hamlet was hampered by being deprived of 'a detailed court world around him'. *Timon of Athens* at The Other Place, though with Richard Pasco, lost its line. Brian Bedford's *Titus Andronicus* at Ontario 'immediately established a convincing world of barbaric ritual' and showed a subtle grasp of detail, though it was given a falsified ending. *Henry V* directed by Peter Moss was 'an uncomplicated but certainly not uninteresting chronicle play': 'it was typical of this Henry that while making clear that Katherine is his main political demand of her father he should use the Hal-style device of getting to *know* her first, with much humour'. Warren is disturbed by the habit of Robin Phillips of filling the enormous stage with walk-on extras, which cluttered *Much Ado* and *Twelfth Night* in particular, both of which tended to falter in the second half. Maggie Smith and Brian Bedford as Beatrice and Benedick 'did not miss a trick from start to finish' and William Hutt's elderly Feste was praised: 'this Feste really did "take pleasure in singing" and instead of rewarding him with money, Orsino presented him with the song-book: "*Truly*, sir?" asked Mr Hutt in delight.' Warren concludes 'these four productions were continuously stimulating, demonstrating the various approaches possible to a stage which offers opportunities and pitfalls in almost equal measure.'

In *SQ*, J. C. Trewin reviews Shakespeare in Stratford and London, finding Alan Howard's *Richard II* 'an exciting, often a heart-breaking achievement, extremely sensitive, acutely moving in the loss of kingship and in the elegiac farewell to his Queen'. *Richard III* with Howard again was less impressive. But

Terry Hands' *As You Like It* he found 'first-rate', and Susan Fleetwood's Rosalind was 'the most persuasive in four decades': 'the moment when Rosalind was caught fleetingly in upstage sunlight was as visually memorable as anything at Stratford for years'. *Romeo and Juliet* was glum, however, and *Hamlet*, though with an unflawed Polonius in Tony Church ('this actor never fails') had a Hamlet in Michael Pennington who lacked 'that indefinable hypnotic quality essential to a great Hamlet'. The Royal Court's *Hamlet* with Jonathan Pryce was 'a director's *Hamlet*' and an unhelpful one: 'we had seldom known a Hamlet more passionate in the Nunnery scene: Ophelia looked lucky to escape with her life . . . Not least in the night's curiosities was the setting of the Graveyard scene in a charnel house so full of skulls that the Gravedigger was uncommonly alert to identify Yorick's.' *Pericles* at the Warehouse, from The Other Place, felt cramped, but 'the high pleasure was to find the verse so richly and confidently spoken'. Trewin found matter to praise both at the Open Air Theatre, Regent's Park, and St George's, Tufnell Park. But his reference to 'a great tragedy . . . reduced to coarsely ensanguined, snarling melodrama . . . not to be confused with anything like the grand manner' was of course to the Old Vic *Macbeth* with Peter O'Toole.

Shakespeare in Scotland, *SQ* reports, had shrunk to four productions outside the Edinburgh Festival, and even the plenty there was found to be meagre, though that could not describe the title of the Fringe offering *All's Labour About Nothing That Measures the Twelfth Midsummer Tempest's Tale of Denmark or The Errors of John, Richard, Richard, Henry, Henry, Henry, Henry, Henry, Henry, Timon, Anthony (sic), Julius and Othello but Moor of that Later*. *SQ* gives two pages to the Abbey, Dublin, five to Canada and ninety-six to the U.S.A.; that last figure is slightly down on last year's 110, but even so, when *SQ* devotes 155 pages to reporting in double columns Shakespeare productions world-wide, it is striking that two-thirds of the space goes to U.S. productions. Does this mean that two-thirds of all Shakespeare productions are in that country? That seems hard to believe. Or does it suggest chauvinist bias in Folger-based *SQ*? That also seems unlikely. Or is it simply that Shakespearians in the U.S.A. are more alert to PR? There is vastly more Shakespeare in England than is reported, and within a hundred-odd miles of Stratford-upon-Avon, too: I cannot believe that it is all that inferior to Shakespeare in Utah, which gets two full pages for three productions of twelve performances each. As it is, of course, there is too much to take in: a quick glance through the pages leaves memories of a magnificent and unusual *Pericles* in Vermont ('an improbable fiction, and in glorying in that illusory role it paradoxically achieved plausibility'); of pictures of strikingly good-looking young men and women, and one dog, Tipper, playing Crab; of a Wild West *Comedy of Errors* ('the Abbess . . . stopped the riotous chase with a single pistol-shot'), of Alan C. Dessen writing more about four productions at the Oregon Shakespeare Festival than J. C. Trewin does about a whole year in London and Stratford-upon-Avon; and above all of Peter Saccio's stinging three pages about the American Shakespeare Theatre's *Richard III* at Stratford, Connecticut, a review which should become a collector's item. There is an exuberance about Saccio's anger that lets in fresh air:

This Richard was simply a very large snotty brat . . . Mr Moriarty's two leading ideas . . . produce an implication whose trendiness and analytic

shoddiness boggle the mind . . . But the ideas at least offer some measure of resistance. Other elements of the production sank beneath folly and confusion to true badness, a wretched lack of talent and taste that I have seen before at Stratford Connecticut but never in such abundance.

A paragraph begins 'The costumes were equally peculiar' and what Saccio describes baffles belief. (The same production turned up at the Kennedy Centre, where 'the controversy', says Jeanne Addison Roberts, 'centered, alas, on whether it was an interesting failure or a dismal failure'. The majority favoured the latter.) Saccio has successfully donned the mantle of Shaw. 'One wonders what the American Shakespeare Theatre *is* . . . Upon what basis does this place assert hegemony over Shakespeare in America?' Meanwhile, at the Nottingham Playhouse, England; the Palace Theatre, Watford, England; the Belgrade Theatre, Coventry, England, to name but a few, close to Stratford-upon-Avon, England . . .

J.C. Trewin has written a book which is a remarkable achievement¹⁹: all Trewin's books, of course, are worth having, and he has written fifty and edited fifty: but this 'pocket companion to Shakespeare's plays' is just that, one of the slim (9½ cm × 19½ cm × 1 cm) pocket books produced by Mitchell Beazley. Trewin has a Schoenbaum-like knowledge (perhaps that should be the other way round) and a masterly gift of economy. Six pages on Shakespeare's life are worth volumes elsewhere; then follow detailed accounts of the thirty-eight plays, giving a list of characters, a loving synopsis, a Stage History, usually a neat paragraph 'In other terms', giving relevant music, opera, or films, and an account of the chief characters. All these essays are packed with interest, and firmly focused on plays on the stage. That takes the reader to just over half-way. Then come pages of great wisdom on the Poems and the Apocrypha, and thirty-six pages of biographies, from Janet Achurch to Franco Zeffirelli, including critics and scholars but mostly actors and actresses in Britain or America, all the entries without exception, even if of only a few words, expressing a personal view, which, as it is Trewin writing, lifts the matter high into realms of greatness. The last pages give, unhurriedly, an account of Shakespeare's Theatre, of U.S. Shakespeare Festivals, a ten-page glossary of Shakespeare's English, Genealogical Trees of The Histories, and a page of bibliography. The volume is introduced, with affection, by Judi Dench. It is astonishing to realize that this treasure is offered for sale on airport book-racks: it must be doing wonders in spreading universal love of Shakespeare.

Not previously noticed is John Gielgud's *Stage Directions*²⁰ now in paperback, a short book crammed with lucid wisdom: on *Richard II*, Benedick, Leontes, Cassius, Granville-Barker rehearsing *Lear* and much else, including a modest 'Note on *Hamlet*' which catches wonderfully the essence of this 'part of unexampled difficulty'.

Also previously unnoticed is Grigori Kozintsev's fine book about the making of his film of *King Lear*²¹. It gives the diary he kept during shooting, and describes the thoughts as they happened. 'Diary' is perhaps misleading. Here

¹⁹ *The Mitchell Beazley Pocket Companion to Shakespeare's Plays*, by J. C. Trewin. MB. pp. 192. £3.95.

²⁰ *Stage Directions*, by John Gielgud. Heinemann (1979). pp. x + 144. pb £2.95.

²¹ *King Lear: The Space of Tragedy*, by Grigori Kozintsev. Heinemann (1977). pp. xii + 260. £9.50.

are four strands: the theme of *Lear* and Kozintsev's thoughts about the play and characters; reminiscences of the early days of film in Russia in the twenties, and of Eisenstein, with constant reference to European theatre and the influence of Meyerhold, Artaud, Gordon Craig, and Peter Brook; the story of how the film was made, and the unhelpful weather; and how Shostakovich collaborated to compose the music. A very Russian book, it well accompanies that powerful, unforgettable film.

It is appropriate here, finally, to notice for the first time the *Shakespeare on Film Newsletter*²², a twice-yearly publication which began in December 1976 and is now up to Volume 5. It offers reviews of films, videos, and books, notes on 'filmography' and bibliography in the book-list sense, conference notes, and so on. There are minor submitted essays, including slight notes by the ubiquitous Robert F. Willson Jr. Naturally as the years pass the very uneven – to put it kindly – BBC/Time-Life television productions come in for attention, the latter plays getting full-length and intelligent notices, alert to technicalities (for example, differences between what the BBC showed and what was shown elsewhere: on a substitution in Jacobi's *Hamlet*, the reviewer, H. R. Coursen, comments 'a bizarre decision, apparently inflicted upon the BBC version by its American editors'). Also in the same, and current, number, Dominick Grundy reviews the *Tempest*, Irene G. Dash the *Shrew*, and Michael Manheim the *Merchant*. *Shakespeare on Film Newsletter* is a venture to be warmly commended.

5. General Criticism

(a) General

Gary Schmidgall's book *Shakespeare and the Courtly Aesthetic*²³ has its origin in the author being troubled by post-Second-World-War difficulties in locating *The Tempest* conveniently in a genre, and turning to the first years of the Stuart reign for understanding of the new 'courtly aesthetic'. He was at once, and rightly, surprised by the sparseness of the modern interest: no 'superlative biographies of James and his main courtiers': and 'milieu studies' either too perverse or simply lost in valueless topical-reference-chasing, and all in matters outside Shakespeare. Illustrating neatly from contrasting references to theatre in *Macbeth* and *Tempest*, Schmidgall says, 'The poor player of a few years earlier now finds himself surrounded by the imagery of a new mode of dressing and filling the stage.' He charts the observable change from as early as 8 January 1604, and in his second chapter he gives a useful survey of what is demonstrable. He shows how, under the aegis of an understandable desire among performers to please the court, *The Tempest*'s central courtly themes – Civilization, the Golden Age, Dynasty, and the Perfect Ruler – reflect the times. In following chapters, Schmidgall suggests how Shakespeare might have been affected by the new fashions, dominated by lavish royal encouragement of the arts, under the headings Aesthetic Elitism, the Virtuoso Artist, Illusion and the New Perspective, Spectacles of State, Magnificence and Variety,

²² *Shakespeare on Film Newsletter*, ed. by Kenneth S. Rothwell. Department of English, UVerM.

²³ *Shakespeare and the Courtly Aesthetic*, by Gary Schmidgall. UCal. pp. 351. £15.

Comic Structure, especially Donatan, and detailing the masque 'a self-study in magnificence' (he is useful on the impact of the splendour associated all over Europe with the new stage-technologies).

Much of the book is given to an interesting account of *The Tempest* in its courtly aspects, seeing the polarities of courtly art – Storm and Calm, Furor and Pietas, the Beast and the Courtier. He develops full studies of Caliban and of Prospero, pointing to both as richly allusive and derivative, formed by traditions unfamiliar to modern readers, who need to take great care approaching them. Valuable as these chapters are, however, the book's merit lies even more in the careful demonstration both of the changes in artistic understanding brought about by James' accession and our modern ignorance of these. This is matter which is unusual enough to warrant special attention, especially in what such sudden changes might have meant to Shakespeare.

A final note attempts to sum up by looking at Velázquez' 'Las Meninas' in relation to *The Tempest*. More significant is Schmidgall's re-iterated statements of the importance of Virgil for the aesthetic of the time. The importance of this book will become more and more apparent as such Jacobean studies develop, as they surely must do.

With Brian Vickers' sixth *Shakespeare: the Critical Heritage* volume²⁴, he concludes his massive survey of the critical response to Shakespeare's work in the two centuries after 1623. This final volume covers the period of Francis Gentleman's commentary, of Maurice Morgann's essay on Falstaff, of Capell's posthumous notes and of the competing editions of Steevens and Malone; but it was also the time of the prefiguring of the Romantic approaches through character towards personality and psychology, often defending Shakespeare from neo-classic critics. Capell's commentary, and the analyses of Hamlet's character produced by Mackenzie, Richardson, and Robertson in the 1780s bring us 'within a stone's throw of Hazlitt and Coleridge'. Capell as editor now emerges in all his stature, and Steevens and Malone are surprisingly diminished by their treatment of him. Brian Vickers must be commended for all his patient work in comparing editions page by page, there being no other way to do the work.

The London theatres grew ever more gigantic (Drury Lane after 1794 holding 3,600) and became inimical to the appreciation of Shakespeare: the neo-classic adaptations seemed more absurd, and after the death of Garrick there was a sense of falling-off. The theatre-criticism, however, (as yet hardly studied) is voluminous. At the end of his full Introduction, which is followed by twenty-one pages of notes, Vickers, barely concealing weariness, notes, 'As readers will have by now realized, the sheer volume of material devoted to Shakespeare in this period is enough to tax any historian's stamina, or patience.' Yet he goes on, 'Nearly all of it, whatever judgements are made of its merit, is the product of serious study and a sincere devotion to the task of understanding and appreciating his plays.' Shakespeare is now not only 'England's greatest writer, but . . . the world's greatest, an altogether exceptional human being'. The dangers of idolatry are amply demonstrated. At the same time 'that effusive praise . . . went side by side with the most devastating criticism of him' – complaints about his general offences against decorum, and all the 'faults' encasing the occasional 'beauties'. In both dramatic structure

²⁴ *Shakespeare: The Critical Heritage, Volume 6, 1774–1801*, ed. by Brian Vickers. RKP. pp. xiv + 650. £22.50.

and language, Shakespearean invention, as well as Elizabethan English, offended. So the interest in character itself developed slowly side by side with full neo-classical concerns, *i.e.* attacks. Morgann himself emerges in a pattern of attack and defence. Not surprisingly, Hamlet is the centre of the debate. And though necessarily hampered by assumptions of the period, scholarly work went strongly on, in the discovery of documents and sources, and in the rival work of editors. Malone and Steevens come out less than well: Capell seems giant. Vickers prints sixty-seven pieces, the longest being extracts from Capell's notes on Shakespeare of 1780, and the editions of Malone and Steevens.

The Structure of Shakespearean Scenes by James E. Hirsh²⁵ is the latest in a growing number of studies admiring scenic form in Shakespeare. He develops a challenge to Shakespearean Act-division that goes back to Johnson and includes Bradley. He early on, and forcefully, disposes of Baldwin and other influential critics. He shows that our modern 'traditional' Act and scene divisions go back to the Cambridge edition of 1863. He shows not only that Shakespeare can be seen to be thinking in scenes – the interval between one cleared stage and the next – and their structural significance, but how obscured many effects are by editorial breaks. There follows Hirsh's attempt at 'the comprehensive and systematic investigation of the internal structure of scenes' which no one, he claims, has tried before. This intelligent, if somewhat limited, approach, is marred by occasional overstating of the case. He is, however, able to show certain significant effects repeated right across the canon, and an appendix lists the scenic units Hirsh has identified in all the plays, from nine in *Love's Labour's Lost* to forty-five in *Antony and Cleopatra*. This book is stimulating and invites challenge, which is good. I have two quibbles, however. First, if he *had* to choose Signet as the edition to follow, mistakenly as I believe, it would have been most helpful to have had Hinman's through line numbering given as well; and the second is that writing from Hawaii he dares to turn E. K. Chambers into an American writer by silently 'correcting' his already correct – indeed, elegant – English with an Americanism which would have made EKC shudder.

From Amsterdam, and in German, comes Margarete Munkelt's *Bühnenanweisung und Dramaturgie*²⁶ which deals exhaustively with Stage Directions, attempting to undercut modern treatments by re-evaluating the explicit SD's in Folio and Quartos, and successfully demonstrating the interdependence of spoken and non-spoken text. This is a very full survey and analysis, and includes non-spoken material like masques, showing how close they are to a particular group of SD's, as well as dynamic incidents like fights or rapid stage movements. The final analysis is of points of view discernible in the non-spoken material. This valuable book demands an English translation as soon as possible.

From the Société Française Shakespeare, and in French, come the *Actes du Congrès 1980*²⁷, on the subject of the privileged place occupied by the theme of 'justice, juges, prisons dans le théâtre de Shakespeare at dans les oeuvres de

²⁵ *The Structure of Shakespearean Scenes*, by James E. Hirsh. Yale. pp. ix + 230. £12.60.

²⁶ *Bühnenanweisung und Dramaturgie*, von Margarete Munkelt. Grüner. pp. 346. Hfl. 70.

²⁷ *Société Française Shakespeare, Actes du Congrès 1980*, ed. by M. T. Jones-Davies. Touzot. pp. 158.

ses contemporains'. Bernard Tannier on 'La Justice dans *The Faerie Queene*' is followed by Henry Suhamy on 'Le Droit, l'Équité, la Charité: autour de quelques situations judiciaires dans l'oeuvre de Shakespeare'; Marie-Claude Rousseau on 'Du *Richard III* de More à celui de Shakespeare: deux regards sur Justice et Pouvoir', Pierre Spriet on 'Justice et Violence' dans les dénouements tragiques de Shakespeare', Pierre Sahel on 'Les prisons politiques chez Marlowe et Shakespeare' and papers on John Day, Webster, Kyd, Dekker, and 'Tis Pity by Jean-Pierre Villquin, Gisèle Venet, Jean Fuzier, M. T. Jones-Davies, and Jean-Pierre Maquerlot, followed by notes on discussions with theatre-people. These are lucid and refreshing pieces, up-to-date in their Shakespearean reading, and to be commended.

*Who's Who in Shakespeare's England*²⁸ by Alan and Veronica Palmer gives over seven hundred biographies of Shakespeare's contemporaries from 1588 to 1623. The publishers make high claims for its value: 'this scholarly work . . . this invaluable book' and so on. A random check did not raise confidence. The Lambarde entry does not mention the important second edition of the *Perambulation*; the entry for 'Brooke, Henry' should certainly have mentioned *Merry Wives* and the celebrated crux; is it pernicky to object to 'Henry IV' as 'the play' in the singular? If Moll Cutpurse is in, why are not the other Roaring Girls, like Long Meg, Marian Ambee and others? Perhaps this is to be too particular. The volume, though alarmingly expensive, has undoubted value, not least in reminding the reader of the less obvious *personae* around the dramatist.

By contrast, R. W. Dent's *Shakespeare's Proverbial Language: an Index*²⁹ is much needed. It is an extensive revision and expansion of Tilley's 'Shakespeare Index' appended to his 1950 proverbs *Dictionary*. Dent bases most of his entries either in Tilley or in the subsequent, and unjustly ignored, collections edited by B. H. Whiting (1968) and F. P. Wilson (1970) but gives much new supporting evidence, with many new entries. In a twenty-page introduction, Dent discusses the problems and counsels caution even in using his own book. He points to the strengths of Tilley's criteria for inclusion, and one weakness, and to the fairly widespread misuse by editors, Arden editors included, of Tilley's entry-forms. He discusses Problems of Completeness and Inclusion. Sadly, proof-reading is not perfect (Freeble for Feeble on xxiv) but Dent has provided, even after excluding much from Tilley, nearly one-third more, and for the Histories, twice as much. The value of this book grows as one uses it. It should be prominent on the desk of every future editor, and by the fireside of everyone curious about the texture of the language of Shakespeare's time.

Da Capo Press of New York have reprinted Christopher Wilson's *Shakespeare and Music*³⁰ first published by *The Stage* in 1922. The book is made up of articles originally for *The Stage* which work play by play through the canon noting the music that each play has inspired. It is impressive to discover, reading these attractive pieces, just how much Shakespearean music has been quite forgotten.

²⁸ *Who's Who in Shakespeare's England*, by Alan and Veronica Palmer. Harvester. pp. xxvi + 280. £30.

²⁹ *Shakespeare's Proverbial Language: an Index*, by R. W. Dent. UCal. pp. xxviii + 289. £20.75.

³⁰ *Shakespeare and Music*, by Christopher Wilson. Da Capo. pp. xiii + 170. \$17.50.

Fausto Cercignani's *Shakespeare's Works and Elizabethan Pronunciation*³¹ is by contrast a formidable book for specialists. Kökeritz, it seems, had faults: 'his handling and interpretation of Shakespeare's rhymes, puns and spellings is marred by a determined effort to prove, despite contemporary external evidence to the contrary, that the pronunciation adopted by Shakespeare in London was so far advanced as to be almost identical with that of present educated southern English' – an untenable assumption, it has been shown. So the first aim of Cercignani is 'to ascertain to what extent Shakespeare's works afford reliable evidence of the types of speech which we know from external testimony to have been current in London during his lifetime'. The second aim 'is to provide a comprehensive discussion of all those rhymes, puns, spellings, and metrical peculiarities which, though useless in establishing contemporary phonemic systems, either require historical interpretation or somehow help to enrich the picture'. Within a page, the reader is off-shore in the strange sea of philology: land soon disappears, and for the rest of the four-hundred-odd pages he is afloat on the very deep itself. Even the ten pages of 'Conclusions' which in this Alice-like world end Chapter 1, convey little more to the non-specialist than that Kökeritz was wrong to say that 'Shakespearean pronunciation resembled modern English'. On the contrary, 'the types of speech reflected in Shakespeare's works and in those of contemporary writers on orthography and pronunciation reveal considerable discrepancies between Elizabethan and present-day standard usage, although some of the older features survive, along with numerous historical variants, in modern dialects and in regional varieties of English'. It is understood that some of the differences are of a systemic kind, but others reflect the survival into early Modern English of innumerable historical variants, such as we now observe in words like *again* and *either*. This book, one is assured, is a substantial and important contribution to applied historical phonology. The rest of the book is more technical even than the workshop manual for a complex engine – which is partly what it is, of course.

ShS this year opens with Kenneth Muir's 'Shakespeare's Open Secret', which emerges as his power to create characters by means of conflicting impressions, catalogued (with much rambling into other fields) as

the disparity between source and play, the disparity between what characters say about each other, the contrast between metaphysical and psychological motives, the shattering of stereotypes, the complicating effect of the poetry, the poet's presumed identification with some of his characters more than with others, the difference between one production and another, between one actor and another – these conflicting impressions are the means by which we are convinced that the characters are *real*, not real people but startlingly natural.

Brian Vickers follows with 'The Emergence of Character Criticism, 1774–1800' which is about the change already documented in his volume noted above, when 'critics abandon discussion of plot or language and write simply about the people of Shakespeare's creation'. Such critics shared the general concerns that characters should be consistent, and should fulfil some

³¹ *Shakespeare's Works and Elizabethan Pronunciation*, by Fausto Cercignani. OUP. pp. xxii + 432. £37.50.

moral purpose. The change arose from the critical method of attack and defence, and he uses *Hamlet* interestingly: 'the Romantic *Hamlet* derived directly from its apparent polar opposite, the flawed jumble condemned by neoclassical critics. . .'. Vickers gives a useful analysis of Whateley and others on *Macbeth*, and Morgann and others on Falstaff. This is a piece to return to.

Also in *ShS*, Robert Weimann addresses himself to 'Society and the Individual in Shakespeare's Conception of Character', finding that 'the identity of a person and the relationships of that person are interconnected and . . . it is out of their interconnection that each must help to constitute and define the other'. He begins with a brief glance at Elizabethan faculty psychology, and develops his theme as far as the realization that 'merely to confront the idea of personal autonomy with the experience of social relationships is not good enough as a definition of character'. He pursues Shakespeare's originality, early Shakespeare being paralleled in Sidney, and concludes with the need to redraw the outlines of 'character'. In the England of the time it was possible 'to comprehend the emerging forms of individuality not as the least, but as the most universalized dimension of character'.

A. D. Nuttall in his brief, economical, and effective 'Realistic Convention and Conventional Realism in Shakespeare' (*ShS*) uses Duke Senior's speech opening Act II of *As You Like It* as the base for a reasonable attack on some very modern literary theorizing, including the assumption that the presence of form or convention can preclude reference to reality, going on to consider the episode in *Henry IV Part Two* where Hal and Poins eavesdrop on Falstaff with Doll, to show Shakespeare writing against the grain of convention. Nuttall illustrates well, by lines from *Love's Labour's Lost* and other references to earlier plays, Shakespeare's youthful 'infinite regress of reflexive consciousness' before he learned to break the conventional mode, as in the move from the formality of the garden in *Richard II* to the garden in the Gloucestershire scenes in *Henry IV Part Two*. Herbert S. Weil Jr takes twice the space for far less matter in 'On Expectation and Surprise: Shakespeare's Construction of Character' (*ShS*) in which he proposes that the better we know a play the greater our surprise: 'Does Lear or Edmund change – or does the spectator instead discover qualities that were always there?'

Leo Salingar writes in *ShS* on 'Shakespeare and the Ventriloquists'. He revisits Coleridge on Hamlet, noting his insistence on Shakespeare's unique use of 'nature within', other playwrights being by comparison 'ventriloquists', making puppets out of which the playwright's own voice appears to come. Coleridge is unfair, Salingar notices, in not attending to the new Elizabethan stage rhetoric, but finds strength in Coleridge's generalization. Shakespeare writes from an altogether different level of understanding than for example Marlowe or Middleton, creating a gap in the hero's image of himself, which is seen in a character facing a role, and forced to decide about it. 'Something new in Shakespeare seems to be afoot when *The Merchant of Venice* opens with Antonio's "In sooth, I know not why I am so sad": but this puzzlement is left undeveloped in the play. In contrast, Hamlet's part begins with his reference to his own state of feeling . . .' Salingar concentrates on Hamlet, finding him agitated by the problem of himself. Coleridge's 'I representative' is seen to be supported in the reading of *Hamlet* which follows, in particular in the play's explicit concern for communication (so much use of 'speak', 'answer', 'inform', 'impart' even in the first six minutes) and with 'the frequency of attempts to

describe what a complete or authentic man would be like'. Salinger's exposition is both interesting and informative.

The opening scene of *Hamlet* is also the starting-point of G. R. Hibbard in his *The Making of Shakespeare's Dramatic Poetry*³². This book is about just that, the 'extraordinary growth in the capacity to knit words and action into a single indivisible entity' up to *Hamlet*. He follows Shakespeare's increasing command of the language, his mastery of verse forms and proficiency with prose, his intimate knowledge of his acting company and of the London theatres, their plays and audiences. Hibbard follows a complex of ideas about night through earlier writing, pointing to the mastery in *Macbeth*, and then in successive chapters writes lucidly and compellingly about some of Shakespeare's plays of the 1590s, finishing with *Henry IV*. He presents a view of the growing mastery of the craft of writing verse and prose which is richly informative, making this one of the best books on the development of Shakespeare for some considerable time.

Covering something of the same ground is a book not previously noticed, Gwyn Williams' *Person and Persona: Studies in Shakespeare*³³, a collection of essays, some previously published, with a common theme of getting away from 'character' criticism into an area both richer and more modern, characterized by the word 'persona'. Brief pieces on the sealing of love with a first kiss, and on an equation between sea and mutiny, precede an essay on *The Taming of the Shrew* as 'an enlightening psychological document'. *The Comedy of Errors* is rescued from tragedy, and Suffolk and Margaret are studied from the *Henry VI* plays. A much longer essay on Welshmen in Stratford is important for reinforcing Shakespeare's knowledge of Welsh matters; this is a finely-documented piece of research. More curious is the account of the Jacobean Welsh *Troelus a Chresyd* which exists in a single manuscript. The final essays are on blackness in Shakespeare and 'The Loneliness of the Homosexual in Shakespeare'.

Colin Manlove's *The Gap in Shakespeare*³⁴ is not bardolatrous, and is 'unhampered . . . by critical preconceptions'. The 'gap' is Shakespeare's preoccupation with dichotomy and division which cannot be explained away by reference to his Renaissance or Jacobean milieu, but emerges from himself. It is at the same time the subject of many of his plays, the heart of the means by which he produces his greatest dramatic work, and equally the cause of his blind spots and failures. These include, Manlove says, from a study of *Othello*, an inability on Shakespeare's part to portray a developing heterosexual relationship in any of his plays: 'his tendency is to portray people as being either wholly in or out of love'. This unpopular notion is certainly worth having, and ties with Bertrand Evans' almost universally maligned reading of *Antony and Cleopatra* noted recently (YW 60.148). Equally stimulating and worth full attention are the chapters on *King Lear*, *Macbeth*, and *Coriolanus*, and earlier comments on the Lancastrian Histories, *Twelfth Night*, *Hamlet*, *Troilus and*

³² *The Making of Shakespeare's Dramatic Poetry*, by G. R. Hibbard. UTor. pp. 195. £10.50.

³³ *Person and Persona: Studies in Shakespeare*, by Gwyn Williams. UWales. pp. 141. pb £0.90.

³⁴ *The Gap in Shakespeare: The Motif of Division from Richard II to The Tempest*, by Colin N. Manlove. Vision and B&N. pp. 200. £10.95.

Cressida, *Measure for Measure*, and later essays on 'The Late Romances' and remarks on *Timon of Athens*. This is a stimulatingly iconoclastic book, free from critical in-fighting, the result of a good, fresh reading of mature Shakespeare, and not the reductive blind ride into obsession that the title might suggest.

Arthur Kirsch by comparison feels 'soft' in his book *Shakespeare and the Experience of Love*³⁵, the central assumption of which is that Shakespeare's plays represent elemental truths of our emotional and spiritual life. That 'our' is significant, because this book belongs to that school of American criticism which uses variants of the pronouns of the first person plural as a weapon – 'we' feel this, that speaks to 'us', building all the time an in-group of such precious sensitivity that the reader, who is free of course to feel differently, is instantly excluded, thus increasing the vanity of the in-group. It is a book for which it is very hard to experience love: is it, for example, true of *Othello* that 'the hero commands our minds and hearts not because he is sick or healthy, saved or damned, but because he most deeply incarnates and experiences the inexorable tragic conditions that we recognise in our own existence'? Chapters following on *Much Ado*, *Measure for Measure*, *All's Well*, and *Cymbeline* work to a distressing formula: a sentimental reading of the play has added to it a dash of Freud and Christian theology, both as pap. It is distinctly disturbing to find a book of this vacuousness coming from CUP.

From OUP, but not seen, is a book which sounds a touch more rigorous, Jürgen Schäfer's *Documentation in the O.E.D.: Shakespeare and Nashe as Test Cases*³⁶. And much more useful, because coming from a genuine interior experience, is the essay by John Edmunds in *CQ*, 'Shakespeare Breaks the Illusion', where he writes allusively about the stage illusion, from Fabian's 'cheeky' remark 'If this were played upon a stage now' which comes 'at the very heart of an elaborately contrived situation, when our belief in it is entire, when we are lost in the world of Illyria'. Edmunds, from his experience as a director, comments on a number of such truly Shakespearean moments across the canon, noting that – as for example after the murder of Caesar – 'the artist not only provides the form of ritual, but also shapes the myth'. He finds that 'Shakespeare breaks the illusion to reveal a truth which in turn is found to be a more subtle illusion'; 'reality' is broken to make myth; 'persons' broken to make the audience role-players; 'ourselves as unseen observers' to make us aware of being ourselves observed, 'the theatre is a world' to show 'all the world's a stage', 'substance' to teach that Nature herself is only a shadow.

From Amsterdam again, and again in German, comes Maria Rauschenberger's *Shakespeare's 'Imagery': Versuch Einer Definition*³⁷ which tackles voluminously the discrepancy between the frequent discussion of imagery and the inadequacy of attempts to define it. This dense study is based on linguistic theory from Saussure, then tested against selected Shakespearean expressions, with full regard to his complete *corpus*, other contemporary writers, and the life of the time. Out of this grand design (the second half of the book acts more

³⁵ *Shakespeare and the Experience of Love*, by Arthur Kirsch. CUP. pp. x + 194. £16.

³⁶ *Documentation in the O.E.D.: Shakespeare and Nashe as Test Cases*, by Jürgen Schäfer. Clarendon (1980). pp. 186. £15.

³⁷ *Shakespeare's 'Imagery': Versuch Einer Definition*, by Maria Rauschenberger. Grüner. pp. 731. Hfl. 95.

as a work of reference) emerges a particularly Shakespearean use of imageable expressions. It is a pity that such useful analysis is locked away by language and the distinct smell of doctoral thesis from the widest Shakespearean public: we should press Fr Dr Rauschenberger to write in English a monograph for a wider readership.

At a time when the work of the anthropologist Margaret Mead is coming under attack, Marjorie Garber writes *Coming of Age in Shakespeare*³⁸. I confess that I approached this book with caution. On the one hand, I sympathized with her students, whom she reported to be wondering what she was going on and on about, though she did not put it quite like that (p. vi). Shakespeare-and-Margaret-Mead seemed just another reductive exercise best left for a brief digression in a seminar: and I had unhappy memories of her earlier book on *Dream in Shakespeare* (YW 55.203–4) which was as reductive as they come. Moreover, the new book is, I soon discovered, aggressively American in the sense that one would hardly consider, reading the copious notes to each chapter, that anything on Shakespeare had been written anywhere else in the world, least of all in Britain. Yet in spite of these hesitations, I was drawn to like the book a lot. The debt to Mead is clear in the title: what is not obvious is the breadth of Professor Garber's understanding, and the clarity and wisdom of her writing. She really does know her Shakespeare, as well as her anthropology and social science, and her introduction puts all three into a good twentieth-century frame. She is able to show the limitations of, for example, Northrop Frye and C. L. Barber without being negative, and she shows the interest of 'rites of passage' when one is studying Shakespeare. The concept of maturity (she is shrewd about Posthumus as 'a man for all seasons') includes expectation of growth and change, and she concludes her introduction by showing van Gennep in relation to Shakespeare. There are chapters on Separation and Individuation, Nomination and Election, Plain Speaking, Comparison and Distinction, and Death and Dying, roughly following a scheme of the ages of man. But the longest chapter, and the heart of the book, is on Women's Rites, and it is good. She remarks, in the course of her argument, that 'for Shakespeare's characters a rejection of sexuality or a denial of its importance can often signal the presence of other serious flaws or failures in self-knowledge', a remark that at once sets the reader thinking about Shakespeare and character, rather than about the critic. Certainly, this book is one-sided: but that side has a multitude of facets, all reflecting Shakespeare.

Which leads to consideration of four feminist books in a row, and a sad decline from Professor Garber's standards, indeed dropping too quickly to the downright abysmal, or even lower. *The Woman's Part: Feminist Criticism of Shakespeare*, edited by Carolyn Ruth Swift Lenz, Gayle Greene, and Carol Thomas Neely³⁹ with an air of self-congratulation which does seep through, is a collection of eighteen contributions and a long introduction by the editors. Again I approached with caution, but this time I feel it was justified. The early pages of the introduction are polemic, certainly, but the battles are old ones: in

³⁸ *Coming of Age in Shakespeare*, by Marjorie Garber. Methuen. pp. viii + 248. £12.50.

³⁹ *The Woman's Part: Feminist Criticism of Shakespeare*, ed. by Carolyn Ruth Swift Lenz, Gayle Greene, Carol Thomas Neely. Ulll. pp. x + 348. £13.05.

Shakespearean affairs the editors can be accused, not unfairly, of taking up issues when the campaign has been largely won. Consider: 'Most contemporary films of *Hamlet*, for example, present a lascivious Gertrude . . . productions often cut Desdemona's and Emilia's pivotal willow scene; Morgan's and Garrick's eighteenth-century adaptations of *The Winter's Tale* truncated women's parts . . .' As a matter of fact, I have seen *Hamlet* many times where Gertrude has been not like that at all: I have never seen an *Othello* without the willow scene. But these facts are somehow not allowed in the picture. And why are we discussing the eighteenth century anyway? The very first paragraph of the first contribution gives the game away by presenting as normal a view of Shakespeare's heroines which went out with the crinoline. This is a beautifully produced book, not monstrously expensive and not by any means without value. The chapter on *Richard III* is good, and one can be thankful that the chapter on *The Taming of the Shrew* by John C. Bean is sensible, which is a mercy. The chapter on the comedy heroines ('As We Like It: How a Girl Can Be Smart and Still Popular') attacks Shakespeare through Segal's *Love Story*, which is a grotesque thing to do. Carol Thomas Neely's piece on 'Women and Men in *Othello*' appeared in *ShakS* (1978), where it won praise (YW 58.165). The contributions are as follows: 'The Women's Part: Female Sexuality as Power in Shakespeare's Plays' by Paula S. Berggren; ' "Neither mother, wife, nor England's queen": The Roles of Women in *Richard III*' by Madonne M. Miner; 'Shakespeare and the Soil of Rape' by Catharine M. Stimpson; 'Comic Structure and the Humanizing of Kate in *The Taming of the Shrew*' by John C. Bean; 'These "soft and delicate desires": *Much Ado* and the Distrust of Women' by Janice Hays; 'As We Like It: How a Girl Can Be Smart and Still Popular' by Clara Caliborne Park; 'Counsels of Call and Grace; Intimate Conversations between Women in Shakespeare's Plays' by Carole McKewin; 'Shakespeare's Cressida: "A kind of self"' by Gayle Greene; ' "I wooed thee with my sword": Shakespeare's Tragic Paradigms' by Madelon Gohlke; 'Coming of Age in Verona' by Coppélia Kahn; 'A Heart Cleft in Twain: The Dilemma of Shakespeare's Gertrude' by Rebecca Smith; 'Women and Men in *Othello*: "What should such a fool/Do with so good a woman?"' by Carol Thomas Neely; 'Lady Macbeth: "Infirm of Purpose"' by Joan Larsen Klein; 'Shakespeare's Female Characters as Actors and Audience' by Marianne Novy; 'A Penchant for Perdita on the Eighteenth-Century Stage' by Irene G. Dash; 'The Miranda Trap: Sexism and Racism in Shakespeare's *Tempest*' by Lorie Jerrell Leininger; ' "O sacred, shadowy, cold, and constant queen": Shakespeare's Imperiled and Chastening Daughters of Romance' by Charles Frey; 'Women and Men in Shakespeare: A Selective Bibliography' by the editors.

Angela Pitt's *Shakespeare's Women*⁴⁰ attempts single-handedly to fill a gap. She remarks that 'there is no book exclusively devoted to his women', which is no longer true, and has not been for some time. As she rightly says, works like Frank Harris' *The Women of Shakespeare* (1911) selected characters from the plays to support theories about the biography. She also remarks that her book is not intended for the specialist, and this is at once obvious, even from the captions to her many impressive illustrations. It will not do to say of Macready's 1835 *Lear* that it came after 'two hundred years of a sentimental

⁴⁰ *Shakespeare's Women*, by Angela Pitt. D&C. pp. 224. £9.95.

version'. She begins and ends with straightforward, if elementary, chapters on the position of women in the sixteenth century, and Shakespeare's women on the stage. In the rest, she seems to make a too-unquestioning use of the plays, with no hint of a suggestion that words might have more than their surface value. What she says, for example, about Cleopatra is true, but none of the richness of that 'lass unparallel'd' comes over. As the women pass in brief view, faster and faster, the reader longs for some fuller diet. Sometimes her judgements are downright wrong, as when she says of *The Merchant of Venice* that it has 'the harsher light of what is perhaps the most sententious of all the comedies'. So much for Belmont! Katherine is a simple shrew who flips to the other extreme. Judgements are unhappy, the order of treatment is meaningless, the general standard is lower-school: until the last two dozen pages, when a brief sudden light floods in from transcripts of interviews with Brenda Bruce, Judi Dench, Glenda Jackson, and Janet Suzman.

Irene G. Dash, in her *Wooring, Wedding and Power: Women in Shakespeare's Plays*⁴¹ approaches the plays not just as a feminist, but with a theory – a conspiracy-theory, no less. 'Through close reading of the original works', her publishers say, 'and painstaking comparison with changes revealed in prompt-books and textual editions, Irene Dash cogently analyzes the female characters of ten Shakespearean plays', aiming to show how 'actor-managers, directors, and producers cut lines, excised roles, transposed scenes, and interjected stage business, remolding the women into more conventional and thus less challenging figures.' As might be expected, it is wicked *men* who have done all this, apparently brazenly daring to alter the 'strong, intelligent, self-willed women given life by Shakespeare's genius'. Does the thesis hold? Let us look at what she says about *The Taming of the Shrew*, her third chapter: some critics, like Warburton in the short extract given, are fair game, I suppose. But almost all the chapter is a simple reading of the play which takes no account at all of a great deal of sensitive and subtle revaluation (mostly from men, incidentally) which now give love and dignity and full self-hood to Katherine. Throwing in irrelevant remarks by Virginia Woolf will not do. Her penultimate remarks in that chapter are both banal and wrong at the same time – indeed, so wrong that they are hard to get hold of: 'Critics, the products of their own culture, may find here a misogynist's dream come true. Women recognize the uniqueness and sensitivity of Petruchio and the originality and courage of Kate.' Or consider Juliet. By very selective choice of one or two men, she apparently justifies her case. But the *only* dissentient voice is from Philip Edwards, who therefore becomes 'the distinguished contemporary scholar'. The book is handsomely enough got up, though I have rarely seen a volume with such pointless illustrations. But this, it has to be said, is a ridiculous book, not fulfilling in any way the expectation of evidence of wholesale alteration set up by the publisher's blurb; absurdly shallow and worse in its readings of the plays; unfair to Ms Dash's sister feminists in its sloppiness; and grossly unfair to the world of Shakespeare studies, a world in which, in the 1980s, men and women are unusually mutually appreciative.

Worse, however – if that be possible – is to come. Elizabeth Sacks' *Shakespeare's Images of Pregnancy*⁴² plumbs depths of awfulness such as I had not

⁴¹ *Wooring, Wedding and Power: Women in Shakespeare's Plays*, by Irene G. Dash. ColU. pp. xxiii + 295. \$29.25.

⁴² *Shakespeare's Images of Pregnancy*, by Elizabeth Sacks. Macmillan. pp. 148. £12.

thought possible. The book arose from a 'detailed study' of *Measure for Measure*, which 'revealed . . . the creative principle . . . I re-read all the plays, and there it was'. Of course. Whether it be the evil of alcohol or an obscure figure of rhetoric, secret Roman Catholic sympathies, or playing cards (I suspect that Ms Sacks had not read Alfred Harbage's delicious thirty-year-old spoof on the method, 'Cosmic Card Game'), such is the richness of Shakespeare's words and pictures that whatever one looks for one tends to find. So – pregnancy? 'Whether literal, figurative, or both simultaneously'? A first chapter explains some generation-metaphors in some writers contemporary with, and including, Shakespeare: in these remarks Ms Sacks is not always wise. Still, as the man said, 'a dirty mind is a continual feast' and one reads on: with mounting (a suggestive word, she would say) incredulity into her chapters on the lyric plays of 1595–6. I found I wished to take issue with almost every sentence. And the biggest question of all is, of course, so what? Putting the plays through a sieve and gazing at the residue has no virtue in itself and can produce a most un-Shakespearean mess. In this book misplaced ingenuity slides into offence. Ms Sacks, for example, cautions me not to dismiss 'the Shakespearean O' as 'merely . . . representing the female pudendum or syphilitic spots'. What if I retort that I do nothing of the sort anyway? All is revealed by that 'or': this means this *or that*. It is an endless game. Pages on *Hamlet* and *Troilus* bring us to a study of *Measure for Measure*, which she calls the heart of the book (it takes up twenty pages). Isabella's approach to Angelo – let me illustrate pretty well at random – in II.ii. is a 'penis-symphony'; 'glassy essence' is sperm; so Lucio's aside 'He's coming: I perceive't' has a meaning now wonderfully liberated. And so on through the tragedies to the last plays. Everything can mean this or that or t'other. 'Put money in thy purse' becomes 'impregnate yourself with productive concepts'. There is multiple cause for offence. Following association-patterns in Shakespeare is certainly instructive, but not the least in the discovery that it is impossible to comprehend more than a fraction of the significances suggested. Forcing association by imposing a metaphoric system and then bending the words on the page to mean anything you fancy leads to writing as disastrous as this book. Eric Partridge, after all, knew the bounds in which he worked, and he is still sufficient. Shakespeare has been raped.

(b) *Comedies*

Da Capo Press have reprinted the two volumes of *Shakespeare's Use of Music* by John H. Long⁴³. These fine and so far definitive books, one covering the comedies up to *Twelfth Night*, and one the rest from *Merry Wives* to *The Tempest* (and oddly including *The Taming of the Shrew*) are essential to any Shakespeare library, and it is good to have them so finely reprinted, with the musical quotations particularly lucid.

On the Romances, Robert W. Uphaus has written *Beyond Tragedy: Structure and Experience in Shakespeare's Romances*⁴⁴, a book which does not take

⁴³ *Shakespeare's Use of Music: a Study of the Music and its Performance in the Original Production of Seven Comedies*, by John H. Long. Da Capo. pp. xv + 213. \$22.50. *Shakespeare's Use of Music: the Final Comedies*, by John H. Long. Da Capo. pp. xiii + 159. \$19.50.

⁴⁴ *Beyond Tragedy: Structure and Experience in Shakespeare's Romances*, by Robert W. Uphaus. UKen. pp. ix + 150. £10.40.

thinking about the subject very much further. He begins with the tragedies and finds intimations of Romance in *King Lear* and *Antony and Cleopatra*, not very convincingly. *Pericles* shows the conventions of Romance, *Cymbeline* a parody of Romance; *The Winter's Tale* presents Issues, and *The Tempest* 'Prospero's Art and the Descent of Romance'; *Henry VIII* relates it all to History. It seems that nothing new is being said, and I shall return to David Scott Kastan's article noticed recently (YW 58.143) which said it all in short compass and dared to include *Richard III* as well.

(c) *Histories*

In *SQ*, Jacqueline Pearson discusses 'Shakespeare and *Caesar's Revenge*', making it 'almost certainly Elizabethan rather than Jacobean' and therefore making it available as a source for *Richard II* as well as *Julius Caesar* and *Troilus and Cressida*. In *N&Q* J. H. P. Pafford adds another grain to the evidence that Shakespeare composed part of *Sir Thomas More*.

(d) *Tragedies*

In *ShS*, Russ McDonald looks at the common ground occupied by Shakespeare and Jonson in 'Sceptical Visions: Shakespeare's Tragedies and Jonson's Comedies'. 'Two masters of the stage, writing mostly for the same actors and the same audience, achieving their full artistic powers in the same decade . . . would seem to invite, even demand, simultaneous consideration. But received opinion holds that Shakespeare and Jonson resist comparison.' McDonald finds after the death of Elizabeth a new and darker vision in both writers: the collision of the actual with the ideal Shakespeare regards as tragic; Jonson views it as comic. Yet the two, as this perceptive essay shows, are remarkably close, even to a 'kinship' between the two playwrights, formerly thought impossible. This is a long, dense, suggestive piece of work. René E. Fortin finds 'Desolation and the Better Life: The Two Voices of Shakespearean Tragedy' (*SQ*), the two voices being the heroic and the antiheroic, found within the tragic hero himself. This essay follows the idea through the major tragedies, with considerable profit.

Though he is not so pretentious as to say so, John Bayley in his new book⁴⁵ sets out to do for the 1980s what Bradley did for the earlier time (and Bradley's date is 1904, not 1915 as he has it). He will illuminate what is Shakespeare as well as what is tragedy. 'Character in Shakespearean tragedy', he writes at one point, 'is mainly a matter of our discovering in what ways the individual and the action fail to get on, whereas in other tragedies the two are designed to coincide.' A short introduction notes that modern criticism should be at home with treating a text 'as a multiple code to be deciphered by a number of signifying keys', with the author, of course, removed. 'Intimacy with Shakespeare', he says, 'is not with the text as author but with the text as world' and he stresses the 'untheatrical' in the plays. Following Maurice Morgann, 'whose key word "impression" corresponds in some degree with the modern conception of "code"' he says, 'what the play requires Falstaff to be is not what the language actually reveals him as'. 'The tragedy itself may be bounded in a nutshell, but the minds of Hamlet, of Macbeth and Othello, make them kings of infinite space.'

⁴⁵ *Shakespeare and Tragedy*, by John Bayley. RKP. pp. 228. £9.75.

He begins with a long and perceptive chapter on *King Lear*, wherein from the points of departure of Dover Cliff, Gloucester's 'tragic' quality, Cordelia, and Hazlitt's remark about a play 'in earnest', he shows how that play differs from the rest. 'The language of tragedy does not describe events but takes them over, and in Shakespeare it does more.' Like Ariel on the King's ship, mind and sense are free 'to leap from point to point with telegraphic economy', and they do so in another world, Shakespeare's 'secret freedom'. The limitations of his art give Shakespeare pleasure: and Bayley's focus on Cordelia shows how this art does not aspire to the condition of life, only working 'within the logic of its artifice'. He illuminates in this chapter how the play is indeed 'off-key'.

He explores 'the natures of death' in Shakespeare's tragedy. We do not believe in the death of Desdemona, but the death of Cordelia seems to overwhelm the other characters in the play: Cordelia matches the Fool who finds himself outside the world of the stage. The incompatibility of the protagonist within the situation is suggestively sketched in this chapter in relation to the groups of tragedies, again with *King Lear* 'particularly radical and strange'. Studies of *Timon of Athens*, *Troilus and Cressida*, 'the Caesars', and *Coriolanus* follow, and finally *Hamlet*, *Othello*, and *Macbeth*. On each play Bayley has something of special value to say: if one remarks that he seems sometimes to be talking to an unusually bright fellow-student, with a faintly irritating knowing gift of aphorism, a little lacking in Bradley's accessibility, that is not to deny the brilliance of much that is said. He gives a magnificent study of Cleopatra. The last quarter of the book is given to 'Tragedy of Consciousness' in *Hamlet*, *Othello*, and *Macbeth*. The arguments are too complex for summary here in anything but selected quotation. 'As the play, by invoking tragedy, turns away from it into multifarious life, speculation, consciousness, so Hamlet both follows the process and determines it.' 'His [Macbeth's] superiority consists in a passionate sense for ordinary life, its seasons and priorities, a sense which his fellows in the play ignore in themselves or take for granted. Through the deed which tragedy requires of him he comes to know not only himself, but what life is all about.' 'For Desdemona, love and sex are undistinguished aspects of the private life, the life that the play in its characters cannot touch, that even Othello's madness cannot touch. *Othello* is a tragedy of privacy . . . for as with most Shakespearean tragedy, success is achieved by a treatment unsuited to the form.'

6. Individual Plays

Antony and Cleopatra

Peter Berek writes 'Doing and Undoing: The Value of Action in *Antony and Cleopatra*' (*SQ*) where he focuses on a perception shared by Antony, Cleopatra, and Octavius Caesar, who have a common understanding of the possibilities for action the world of the play makes available. He approaches this via a useful study of the verb 'to do', showing how 'the vocabulary of doing and undoing . . . works to emphasise the paradoxes' and also renders the two basic actions, making love and making war, more abstract. 'Caesar, Antony, and Cleopatra all agree that there are grim limits to the joys one can take in earthly achievements.'

As You Like It

To think of *As You Like It* as the climax of a line of thought going from Lenny Bruce to *Tristram Shandy* seems bizarre. But Neil Schaeffer's book⁴⁶ does suggest a healthy laughter at jokes, something often ludicrously absent from ponderous criticism of this play. Earlier chapters have suggested theories of comedy, and its context, and jokes themselves, and because Schaeffer does not press a theory but remains open to the play, the result is refreshing. One kind of comic strategy in the play now emerges clearly into sight, and it becomes possible to imagine delight in Shakespeare's subversion of reality and the workaday world accompanied in performances by three hours of rippling laughter. Why ever not?

Alice-Lyle Scoufos in *ShakS* writes 'The *Paradiso Terrestre* and the Testing of Love in *As You Like It*'. Examinations of the increasing evidence of Shakespeare as a European, not just English, thinker are always welcome, but sometimes the butterfly of English genius is in danger of being broken on the wheel of American fancy about these matters. Ms Scoufos studies Arden as symbolic earthly paradise, and as a ground of testing. Her study of some of the movements in the character of Orlando has value. But the urge to make everything heavily significant is distressing, and when at the end Jaques' cave provokes 'I believe that Shakespeare had in mind the famous cave in Book VII of Plato's *Republic*' such a Californian reading feels at least 5,000 miles from Rosalind in love in Arden, or even the Ardennes.

Louis Adrian Montrose's '“The Place of a Brother” in *As You Like It*: Social Process and Comic Form' (*SQ*) is both ponderous and enormously long. He gives exhaustive attention to primogeniture in England at the time the play was written, showing it to be a serious problem which Shakespeare tackles in the opening scenes of the play: 'Shakespeare's opening strategy is to plunge his characters and his audience into the controversy about a structural principle of Elizabethan personal, family and social life.' It is the opening which we should take seriously, the rest of the play being an attempt to solve the problems it raises, rather than see Shakespeare hurrying over the beginning in haste to get us to Arden. No doubt much of what Montrose says is right, and he is learned in his Elizabethan social history: but the comedy suffers, it has to be said, from being so tied to a stone.

Coriolanus

In *ShS*, Michael Goldman writes 'Characterizing Coriolanus', a valuable study which examines our problem with 'character study' which is not dealing with a novel, and where 'character' since Aristotle has been regarded as secondary to plot. The character of Coriolanus is the single matter which dominates the play, producing a complexity and elusiveness at the heart of the very notion of character itself. Goldman shows clearly Shakespeare's use of Plutarch's notion of his 'solitariness' to make Coriolanus 'alone', an idea richly resonant in various kinds of distance, including distance from his own feelings and from the audience busy making his 'character'.

Cymbeline

In *Expl*, P. Marudanayagam briefly suggests proximity not intimacy as the key to the 'ponds' image at I.iv.85.

⁴⁶ *The Art of Laughter*, by Neil Schaeffer. ColU. pp. 166. \$24.05.

Hamlet

A long and elegant essay by George T. Wright in *PMLA*, 'Hendiadys and *Hamlet*' points out that the figure of speech is used by Shakespeare over three hundred times, and most of all in *Hamlet*. As a figure it arrived late in the books of rhetoric: and 'the developing playwright appears to have taken this odd figure to his bosom and to have made it entirely his own'. Wright is helpful on the natural history of the figure, its relation to zeugma, or a more unmemorable doublet form, its preference for nouns, and the necessity of two related ideas. Noting that 'Shakespeare's style . . . has never been adequately explored . . . no-one, to my knowledge, has found a way of showing us just how, in the plays from *Hamlet* on, when the school figures are loosened, transformed, adapted to his most complex purposes, the great Shakespearean style performs its work.' Wright observes that the only notice so far taken of the frequency of this particular doubling in *Hamlet* may be Granville Barker's 1946 *Preface*. There follow ten close-packed double-column pages of exposition of the figure in Shakespeare and especially in *Hamlet*. 'Only in 1599 with *Henry V* does Shakespeare begin to use the device with some frequency' and it is less common after 1606, making it fit a view of Shakespeare's 'high style'. In *Hamlet* it occurs sixty-six times (essential lists and tables are appended) 'both to explore his characters and to probe his themes'. Wright's analysis is essentially of doubleness, and is too dense for summary except by means of his early remark, 'In the great enigma of *Hamlet*, this perplexing figure serves to remind us, in comic as in tragic moments, how uncertain and treacherous language and behaviour can be.' This must be saluted as an essay affording special help and clarity.

John Kerrigan's 'Hieronimo, Hamlet and Remembrance' (*EIC*) starts from Aeschylus, and shows that whereas in *The Spanish Tragedy* 'Kyd presents a hero inexorably impelled by remembrance towards revenge' in *Hamlet* 'Shakespeare shows us a hero continually recoiling from revenge into "remembrance of things past"'. Hamlet, he says, never promises to revenge, only to remember: and Kerrigan convincingly suggests the value of an attempt to define Hamlet's madness in terms of remembrance. There is more to this essay than there is room to discuss here, and it is a useful contribution to recent *Hamlet* studies.

AJES devotes an entire number to *Hamlet*. Kenneth Muir writes 'Four Notes on *Hamlet*'; Georgio Melchiori on 'Hamlet's Quest', which is a technical account of the structure of the play, translated from the introduction to his Italian edition, and well worth having; Wilson Knight prints a BBC discussion on Hamlet and Claudius; Robert Carl Johnson analyses Patrick Stewart's Claudius; J. J. M. Tobin relates the play to Nashe's *Christ's Tears Over Jerusalem*; Leo Salinger writes on 'The Players in *Hamlet*'; Pierre Sahel studies, with originality and strength, 'War in *Hamlet*'; Z. A. Usmani contributes 'The Flesh and the Quest for Resolution' and A. A. Ansari 'Shakespeare's Existential Tragedy'.

In *N&Q*, E. A. J. Honigsmann and D. A. West follow the 'bare bodkin' into Seneca; Marie Collins usefully uses medieval parallels to show Hamlet putting himself into Ophelia's power when he puts his head on her lap, momentarily seeing her 'as a personification of treacherous vice'; Frank McCombie studies garlands in *Hamlet* and *King Lear*, noting the herbal associations surrounding Ophelia; Harold Jenkins argues that the episode of Hamlet's voyage in Q1

does not point to *Ur-Hamlet* and R. A. L. Burnet finds the Geneva Bible margin behind Laertes' 'double grace'.

Finally, Arthur Kirsch in *ELH* says in 'Hamlet's Grief' that we should attend to the 'continuous and tremendous experience of pain and suffering' behind Hamlet's intellectual energy. Kirsch, with extensive quotations from the play and elementary psychoanalytic concepts, gives a straightforward commentary on the action. In *Expl*, Sara M. Deats briefly notes, on V.i.280–1, that 'the Dane' is a royal synonym and designates 'three actual or potential monarchs'.

Henry IV

In 'No Abuse: The Prince and Falstaff in the Tavern Scenes of *Henry IV*' (*ShS*) J. McLaverty develops Bradley's speculations to show how carefully Shakespeare keeps Hal and Falstaff apart in *Part Two*. 'In passing from the first play to the second, we have moved from the sleeping Falstaff and the tavern to the bedchamber of the sleepless King . . . Even if we wish to recapture the warmth and vitality of the past, we cannot; we find the loneliness and responsibilities of kingship instead.' In *SQ*, Harry Levin writes also on 'Falstaff's Encore', warning us against 'the retrospective presumption that Shakespeare must have studiously planned and carefully executed a *Henriad* at long range'. The divisions, he reminds us, 'The First Part', 'The Second Part' – and 'The Third Part' for the *Henry VI* plays – do not appear until Folio. His discussion is somewhat discursive, but the presentation of *Part Two* is warmly sympathetic, 'its enormous vitality is posited upon its intimations of morality, its attitude toward life as a unique performance which has no encores'. Jack R. Sublette in *SSELER* comments on '1 *Henry IV*: a Topsy-Turvy World'. Susan Hills in *Expl* briefly examines play and truth at II.iv.468–98. In *N&Q*, R. P. Corballis looks at the source of 'Bee-Lore in 2 *Henry IV*' finding it not in *Judges* but in the *Georgics*.

David Evett studies 'Types of King David in Shakespeare's Lancastrian Tetralogy' (*ShakS*), hoping to break quite new ground. Seeing 'in much of the modern criticism of Shakespeare's tetralogy', three themes, the relation between the public obligations and the private desires of rulers, the real or apparent conflicts between the demands of humanity and those of authority, and the effects on political events of family relationships' he finds

the great Biblical *locus* for all three of these themes in the story of King David as narrated in the Old Testament books of *Samuel* and *Kings*, reflected in the *Psalms*, and refracted through the New Testament's presentation of a Christ who is not only of the house and lineage of David but who is implicitly and explicitly held to be the fulfillment of the Davidian promise. The question that obtrudes itself, then, is whether the figure of David, and of the other historical personages around him, can be discerned moving through Shakespeare's histories.

Evett's three pages of evidence of interest in David in the sixteenth century are impressively presented. What follows is less useful. The connection with Shakespeare is, unhappily, at first slight, and then worse than slight, as it works only by the most general analogies, finally quite unacceptably forced. Sixteen pages of text and four further pages of detailed footnotes in the end do no more than say that there are salmons in both.

(See also above, pp. 168–9.)

Henry V

Paul Dean, writing on 'Chronicle and Romance Modes In *Henry V*' (*SQ*) shows that the play 'demonstrates an equilibrium of a kind which makes irrelevant the academic distinction between "chronicle" and "romance" history'. Viewing the play "perspectively" he finds it 'more complex than is generally allowed'. 'It shows us *both* the Henry of popular esteem . . . and an imperfect man . . . both an Epic Prince and a private person; both a triumph of unification and a failure to perpetuate it.' Joseph M. Lenz on 'The Politics of Honor: the Oath in *Henry V*' (*JEGP*) finds that Henry, unusually in the company he keeps, 'honours his oaths, and by example teaches his subjects, as well as his enemies, to honour theirs'.

Julius Caesar

Naomi Conn Liebler in *ShakS* writes ' "Thou Bleeding Piece of Earth": The Ritual Ground of *Julius Caesar*'. She suggests that Shakespeare did not need to begin with the Lupercal, and that 'he knew more about the practice and significance of Lupercalian rites than is given in the traditionally accepted sources for the play'. She finds details in Plutarch's *Life of Romulus*, where she finds support for her suggestion that Shakespeare referred to the Lupercal as ritual violated rather than observed. Ms Liebler builds a great deal – too much, it might be thought, including six pages of small-print notes – on the presence of the Lupercalia, and concludes with absurdly forced supposed parallels with the contemporary English scene. Stratford Mop Fair is here in the strangest company. But David Kaula goes further. He says in ' "Let Us Be Sacrificers": Religious Motifs in *Julius Caesar*' (*ShakS*)

since the sixteenth century was a time of intense and continual controversy over virtually every aspect of Christian doctrine and worship, we might expect to find some reflection of this diversity of ideas in a play so much concerned with contrasting images of Caesar, the would-be monarch of Rome and founder of the universal empire that later evolved into the universal church.

As this quotation will have shown, Kaula is engaged in a highly dubious enterprise, which not surprisingly fails to do more than make odd remarks of commentary on the play. This is reductive criticism at an extreme.

King John

R. W. McConchie in *Expl* goes briefly and, it might be thought, unwarrantably from 'bastard' to 'lecher' via 'Philip Sparrow'.

Douglas C. Wixson writes in *ShakS* ' "Calm Words Folded Up in Smoke": Propaganda and Spectator Response in Shakespeare's *King John*', in which he argues that the play 'deserves a dramaturgical interpretation that draws attention to the rôle-playing of the characters as politicians and to the anxiety of politics'. He finds evidence from current pamphleteering to suggest that the drama was intended to point to contemporary problems. In spite of four large pages of small-print notes, the material of the piece is hardly new, and the conclusion – a short statement of the episodic quality of the play – is disappointing.

King Lear

Robert Egan studies Kent's responses to the central action of the play in 'Kent and the Audience: The Character as Spectator' (*SQ*), using insights also

gained from playing the part on stage, experience which made him 'newly aware of the affective link between the character and the audience in the play's theatrical design'. This essay is full of interest and value. Robert Langfield in *SSELER* writes briefly on 'The Rôle of Suffering in *King Lear*', working from some more recent philosophical views. Peter Milward writes on 'Characterization by Soliloquy – the cases of Edmund and Edgar' (*ShStud*). Mention must be made here of Keith Brown's 'Chimeras Dire? An Analysis of the "Conflated" *Lear* Text' in *Cahiers E* noted in section 2 above, p. 168. Brown, though bowing before the Two-Text storm, still finds value in the old conflation, noting that across the half-way point of every act 'in normal modern texts' there lies an incident or episode concerning Edgar. This is a well-presented and stimulating essay, which goes into considerable structural detail, finding six 'acts' making three pairs each with a 'triple-wave sequence moving powerfully and independently through the regular five-act structure'; the crashing, unusually, of not one but three waves 'has a great deal to do with the odd note of spiritual exhaustion on which both we and the surviving characters end the play'.

In *N&Q*, Margaret Hotine writes on 'Lear's Fit of the Mother', relating it most interestingly to King James' symptoms (as analysed in a celebrated article on *Porphyria – A Royal Malady* in the *British Medical Journal* in 1968) as well as to Leontes' physical symptoms in Act One of *The Winter's Tale*. Also in *N&Q*, Joan F. Doig discusses 'Tom o'Bedlam's "Head"', aiming to solve many small puzzles in Tom's part by seeing the 'head' he will throw at the little dogs as the head of a hobby-horse. Vincent Petronella in *Expl* briefly gives weight to 'Some other time for that' at II.iv.128–35.

Macbeth

In *SSELER*, B. G. Tandon writes on 'Off-Stage Action in *Macbeth*', and in *ShStud*, Kenji Naito writes 'Macbeth: A Thief or Dwarf?'

Measure for Measure

Matthew Winston in '“Craft Against Vice”: Morality Play Elements in *Measure for Measure*' (*ShakS*) hopes to contribute to 'the continuing development of a new methodology of theatre history', under the heading, he says, of 'what I call the continuity of perceptual set', all of which simply means reading older plays. Rightly objecting to the steamroller ponderousness of Creeth and Spivack, he himself then devotes many pages, and four pages of detailed notes, to a study of Lucio as Vice. At the end he has the grace to admit that the play does present us, in its ambiguities, 'with a number of touchstones, none of which is completely reliable – not even, I might add, that of the morality tradition'. In *Expl*, R. B. Jenkins briefly teases the notion that Lucio penetrates the Duke's disguise. In *N&Q*, John Stachniewski refers in 'Angelo's Appetite' to the 'bread . . . stone' remark at I.iii.53, associating it with Christ's temptation.

The Merchant of Venice

Harry Berger Jr in *SQ* writes on 'Marriage and Mercifixion in *The Merchant of Venice*: The Casket Scene Revisited'. This is a dense study of Portia's position.

The Merry Wives of Windsor

Barbara Freedman in *Shaks* writes 'Falstaff's Punishment: Buffoonery as Defensive Posture in *The Merry Wives of Windsor*'. She is unhappy with all previous attempts to understand Falstaff's position in the play, and suggests considering the play as 'Falstaff's fantasy – a self-directed farce of repeated self-humiliation'. The 'highly self-conscious, punitive view of sexuality in *Merry Wives*' she finds paralleled in *Othello* and *Lear*, and she drives on into a sociosexual analysis under the shade of *The Golden Bough*, which leaves this critic behind very early on: 'The seed of comedy, and its ideal of sexuality, is the benevolent oral merger, based on trust in the other, and represented by Master Page.' And so on. Shakespeare apparently causes Falstaff's 'aggressive yet guilty sense of sexuality' to be tackled by the encounter-group at Windsor: worse, a prominent member of this group turns out to be Shakespeare himself.

A Midsummer Night's Dream

In *RES*, Katherine Duncan-Jones writes 'Pyramus and Thisbe: Shakespeare's Debt to Moffett Cancelled'. She corrects the fifty-year-old suggestion which Kenneth Muir took up and developed in an article in 1954, which has now got into Harold Brooks' otherwise admirable Arden edition, that a source for the Pyramus and Thisbe interlude was Thomas Moffett's poem 'The Silkwormes and their Flies' (1599) and its Pyramus and Thisbe digression. The awkwardness of the date had been circumvented by assuming the circulation of a manuscript, apparently supported by a Stationers' Register entry for January 1588/9. Miss Duncan-Jones both rescues Moffett, a close associate of the Countess of Pembroke and the Wilton ladies, a noted entomologist (and the original of Little Miss Muffett) and demonstrates not only the unlikelihood of Shakespeare's access to such a manuscript but the inadequacy of Muir's reading of the poem, which now emerges as 'a distinctive and rather skilful poem inspired, like some greater ones, by the Countess of Pembroke.' In *SQ*, Joseph Rosenblum suggests that Bottom's ass-head may derive from Ripa's *Iconologia* of 1593 and the description there of obstinacy, not inappropriate for Titania. This claim, and for other echoes, is not convincing.

Much Ado About Nothing

Jacqueline Pearson in *N&Q* links *Much Ado* and *King Lear* through several connections.

Othello

Giorgio Melchiori's note on 'O thou blacke weede' has been noted above, section 2, p. 169. In *Expl*, Stanford S. Apseloff reads 'almost married to a whore' at I.i.21 – i.e. Bianca. In *N&Q*, John C. Stephens in 'Iago and his good name' relates his declaration at III.iii.155–61 to the Homily 'A Sermon agaynst contention and brawlyng'. Also in *N&Q*, Robert F. Fleissner offers 'A Clue to the "Base Judean" in *Othello*', coming down, after brief discussion, on 'Indian'.

The Rape of Lucrece

'Iconography and Rhetoric in Shakespeare's *Lucrece*' by A. Robin Bowers (*ShakS*) starts with the post-Romantic view that after the rape 'Lucrece drones on, committing rhetorical suicide long before her actual death'. Not unexpectedly, the poem has been recently re-examined, sometimes cautiously and ambivalently, sometimes (with Roy Battenhouse) wildly. Bowers sets out to demonstrate Shakespeare's portrayal of Lucrece's virtue, the violence of the rape and its consequences, all resulting in 'pity for her tragic demise, rather than scorn for her prolixity or duplicity'. His interesting essay does produce fresh evaluation from understanding of the topos in its context, and in particular the 'ever expanding series of debates' in the poem. The contemporary evidence of the topos and echoes of Shakespeare is also Richard Levin's subject in 'The Ironic Reading of *The Rape of Lucrece* and the Problem of External Evidence' (*ShS*), showing that Shakespeare's contemporaries found 'his Lucrece entirely sympathetic and admirable'. Levin is anxious to rescue the poem, and the plays as well, from modern 'ironic' readings.

Richard II

Lauren Lepow in *Expl* reads 'eye for eye' at V.ii.39–40.

Richard III

A refreshing analysis of the brilliance and originality of the first Act of this play is Dolores M. Burton's 'Discourse and Decorum in the First Act of *Richard III*' (*ShakS*). She seeks 'some principle that explains the variety of incident and language in this Act'. She starts with close reference to recent work on Renaissance ideas of decorum, and then analyses the whole Act – sometimes a fraction over-obviously – in the light of such discoveries. This is a valuable and most instructive essay in a field far too little explored: and how good it is to have a piece with so few footnotes. (See also Julie Hankey noted in section 4(b) above, p. 173.

Romeo and Juliet

A persuasive and elegant essay in *ShakS*, Marilyn L. Williamson's 'Romeo and Death', shows that 'the play reveals that he whose name is a word for lover seems more faithful to his commitment to death than he is to any living woman'. Ms Williamson points out his two constant assumptions – that destiny is beyond his control, and that he will meet an early death, both stated early. 'His choice of love-objects is also significant in fulfilling his self-ordained destiny: the first is unattainable and the second the daughter of his family's mortal enemy.' 'Withdrawn into darkness' with Rosaline, 'as soon as he sees Juliet, his whole world lights up, especially at night.' An extension of her inquiry allows Ms Williamson to resolve the old dilemma about the play as a tragedy of fate not responsibility, for she sees the feud as dominant in Romeo's expectation of an early death making him 'act in a way that compels his death and thus motivates Juliet's as well'. This is an excellent and important piece which deserves the widest audience. In *N&Q*, Alan Brissenden briefly suggests that Romeo's dagger was on his back, allowing the Nurse to snatch it away at

III.iii.108, as Q1 indicates. T. J. Cribb in *ShS* studies at some length 'The Unity of *Romeo and Juliet*'. He finds it based on 'a particular set of values or ideas principally embodied in the lovers' values which may indeed appear to be highly poetical'. The centre, he finds in this fine essay, is 'a kind of religion and a very unorthodox one'. In *SQ*, Liane Ferguson and Paul Yachnin find 'The Name of Juliet's Nurse' not to be Angelica: that is a herb ordered at IV.iv.5-6; and Barry Gaines also in *SQ* finds 'Another Example of Dialect from the Nurse in *Romeo and Juliet*', in 'jaunce'.

The Sonnets

Heather Dubrow finds much to criticize in the idea of drama in the poems, in 'Shakespeare's Undramatic Monologues: Toward a Reading of the Sonnets' (*SQ*). This is a persuasive and well-written piece, indicating with wider reference that 'the majority of the *Sonnets* are in certain senses neither narrative nor dramatic'. Ms Dubrow stays firmly on the level of reading most likely to bring a great deal of fresh insight. Her essay is important. In *Expl*, Garry N. Murphy briefly suggests stressing the second word in Sonnet 116, when it would then fit with the opening of Sonnet 117.

The Tempest

Terry Comito, in 'Caliban's Dream: The Topography of Some of Shakespeare's Gardens' (*ShakS*), aims at two things: the traditions of the gardens that manifest themselves in the plays ('gardens of love, the political gardens of the history plays, the fallen gardens that constitute the landscape of tragedy'), and then, by means of a rather forced argument, an attempt to see these categories and their relation to comedy, history, and tragedy as to lead to the mixed genre of the romances. Finally in an extended section he inquires into the way in which the last plays explore the inner life of these images. This is a very dense essay, at times pretentious and ponderous and more than a touch opinionated, on a subject which cries out for book-length treatment and illumination from the real world of contemporary gardening. Also in *ShakS* is Margreta De Grazia's 'The *Tempest*: Gratuitous Movement or Action without Kibes and Pinches' which begins well with her remark 'As the result of virtually nothing, a momentous change comes over *The Tempest*.' She goes on to study what causes men to act. A detailed reading of the play follows which has considerable interest and is full of insights, seeing Caliban and Prospero having 'their histories similar and their powers interchangeable, but both sorceress and magician are driven by the same power – anger.' Sometimes not resisting the temptation to be fanciful – and what comment on this play is exempt from that charge? – this long analysis is worth attention. She is sensitive to the despair which haunts Prospero, and the desperate suicide to which he drives others. There is much else here. Sister Corona Sharp proposes in another *ShakS* article, 'Caliban: the Primitive Man's Evolution', that Caliban, through the three viewpoints in the play (of Prospero, of the clowns Stephano and Trinculo, and of Caliban himself) 'evolves into a full human being' and that 'his character took shape under the influence of conflicting opinions held on the American Indians during Shakespeare's lifetime'. She analyses clearly 'the four stages of human development in consciousness and intentionality' which 'Shakespeare puts Caliban through', in a suggestive and illuminating study. The equation with the American Indians, though very ancient, does here

receive fresh value. Finally from *ShakS*, David G. Brailow writes 'Prospero's "Old Brain": The Old Man as Metaphor in *The Tempest*', following D. G. James' remark that the play 'is a commentary on *King Lear*'. He shows 'the old man whom we see in *The Tempest* in his comic rôle as old Gonzalo and in his tragic rôle as Prospero in confrontation with his mortality'. David Z. Crookes briefly examines musical suggestions in 'bass' at III.iii.95–102 (*Expl*). R. D. Drexler in *N&Q* relates the Actaeon reference at V.ii.14 to Shakespeare's understanding of Renaissance interpretations of Ovid.

Titus Andronicus

Robert S. Miola in '*Titus Andronicus* and the Mythos of Shakespeare's Rome' (*ShakS*) says of the play that 'critical indigestion has begotten critical indignation'. He extends and corrects Waith's seminal essay on the importance of Ovid for this play, and shows, by means of exploration of the recollection of the rape of Philomela, and the myth of the four ages from Ovid and from Virgil, a little more of the kaleidoscope of detail that Shakespeare used to make his dramatic Rome. (See also Harold G. Metz noted in section 4(b) above, p. 174).

Twelfth Night

In *JEGP*, William W. E. Slights writes 'Maid and Man in *Twelfth Night*', seeing in the theory that Viola's transvestite disguise was a crucial stage in her sexual development 'important themes that previous criticism has done little to highlight.' He rather sketchily examines the androgynous myth behind transvestite disguise. Ralph Berry in *ShS* studies Malvolio in '*Twelfth Night: The Experience of the Audience*', wherein he concludes that the ultimate effect of the play 'is to make the audience ashamed of itself'. Also in *ShS*, Karen Greif looks at 'Plays and Playing in *Twelfth Night*', 'a comic world devoted to playing and yet mirroring the actual world of being'.

Two Gentlemen of Verona

J. J. M. Tobin finds common diction between Nashe's *Have with you to Saffron-walden* and this play (*N&Q*).

The Winter's Tale

Thomas Ramey Watson looks briefly in *Expl* at pruning and cutting. In *ELH*, Leonard Barkan writes '“Living Sculptures”: Ovid, Michelangelo and *The Winter's Tale*'. He notes that the idea of the statue coming to life 'was alive and well in the literature of Shakespeare's time' and he traces the theme from Ovid's Deucalion, and then Pygmalion, and a discussion of Ovid's notions about stone and sculpture: Michelangelo's 'Night'; and, of course, Guilio Romano, as recorded in Vasari's *Lives*. Barkan finds in Hermione as statue 'at least as puzzling a conundrum'. He writes informatively.

English Drama 1550–1660: Excluding Shakespeare

E. D. YEATS

Access to the periodical literature reviewed in this chapter, and that reviewed in Chapter VIII last year, was facilitated by the British Library Lending Division Reading Room and by the Brotherton Library of the University of Leeds. I am grateful to their staffs.

1. General

The argument of Ann Jennalie Cook's monograph¹ on the theatre audiences of our period is acceptable and, as a pointer, decidedly helpful:

whereas it is possible that mere coincidence accounted for the convergence of thousands of England's elite into the city concurrently with the rise of impressive theaters and the first emergence of drama as a profitable commercial enterprise, the surviving evidence seems to indicate a much closer connection between London's playhouses and London's privileged.

Inquiry into the precise nature of that connection must consider the plays themselves, and, to that extent, it properly lies outside the scope of this book. What we are supplied with here, richly, is contemporary documentation. Thus Professor Cook's term, 'the privileged', is both highly detailed and yet something of an abstraction, a state of being more than a historical articulation: 'Their voices murmured of poetry or politics, travel or trivia. Their bearing bespoke their breeding quite as clearly as their clothes or their coaches. They commanded the armies, made the laws, controlled the markets, preserved the universities.' By the time we come to this last sentence, complex activities have been made to seem mere reflexes or minimal inflections, like murmuring of poetry.

The focal point of theatre history is to be found in the analysis of plays. The new volume of Glynne Wickham's *Early English Stages 1300 to 1660* is subtitled 'Plays and their Makers to 1576'². After examining a range of visual and verbal figures that form part of the continuity of the theatre from medieval to Tudor times, Professor Wickham devotes his last two chapters, respectively, to English comedy and tragedy to 1576. He holds to the perspective 'that the Reformation played a far more important role in giving English drama of the Elizabethan and

¹ *The Privileged Playgoers of Shakespeare's London, 1576–1642*, by Ann Jennalie Cook. Princeton. pp. x+316. \$20.

² *Early English Stages 1300 to 1660*, Vol. III, by Glynne Wickham. RKP and ColU. pp. xxvi + 357. £14.50.

Jacobean era its distinctive shape and particular quality than did the examples of classical antiquity and Renaissance Italy'. For dogmatic reasons medieval drama was tragi-comic, the action of redemption through repentance. 'This frame, however, cannot hold once a play-maker has advanced within Protestant theology to a Calvinist position; for there the reprobate will be predestinately damned.' This theological break is given historical specificity: 'The Reformation served, in England, to precipitate a crisis of identity. . . : conflict and tension thus became an almost constant state of being in real life, rather than an exceptional and unfamiliar occurrence.' Donne's Third Satire would be to Professor Wickham's purpose here. The contemporary heroism of religious martyrs and the enormity of the cruelty to which they were submitted – rather than interest in classical tragedy *per se* – 'broke the old tragi-comic frame of English drama and encouraged play-makers to consider the theatrical possibilities of separating recognizably tragic situations and individuals from comic ones. But 'English comedy in its old Roman Catholic, tragi-comic form could still reassert itself unambiguously in both its romantic, narrative style as in *The Merchant of Venice* and its more demanding, debating style as in *Measure for Measure*'.

W. Nicholas Knight (*ISJR*) makes an independent contribution to the topic of tragi-comic doctrine. The intellectual hegemony of lawyers in the public-theatre audiences of our period is gaining recognition, and this article advances the bold and important suggestion 'that the theatre borrowed the legal concept of equity to structurally resolve plot situations by introducing a higher, but more arbitrary, system of law'. This concept was maintained by Shakespeare, Sir Francis Bacon, Lord Ellesmere, William Lambarde, Richard Hooker, and other natural law and Chancery apologists who saw the need 'to appeal to abstractions and ultimate mysteries of divine grace, as had the Greeks'. On the other hand, Jonson, Sir Edward Coke, John Selden, William Perkins, and other Puritan divines 'complained about the aristocratic tyranny, associated with equity's privileged administration', and upheld 'the necessity of predictable, unvarying human written law as sufficient to meet the totality of human failings . . . Shakespeare, along with Spenser, commended the concept of equity while some of their . . . contemporaries, notably Jonson and Middleton, did not'. Mr Knight takes his examples from comedy. For tragedy, the operation in the post-classical era of a colder, more criminal kind of justice than that which applies in the Greek drama was noted by Hegel.

Catherine Belsey contributes a headlong paper, 'Tragedy, Justice and the Subject', on *Titus Andronicus* and *The Spanish Tragedy*, to the Essex Sociology of Literature Conference, 1642: *Literature and Power in the Seventeenth Century*³. She excludes *Hamlet*, but is triumphant on Shirley's *The Cardinal*. Richard S. Ide (*ISJR*) proposes the category of the 'Providential play-within-a-play': normally placed at the catastrophe of revenge tragedy in the first dozen years of the seventeenth century; set apart from the rest of the action by a choric announcement or an emphatic change of scene; and, most importantly, perceived as a scenario for the administration of divine justice. *The Atheist's Tragedy* and *Hamlet* provide more and less ready examples, *The*

³ In 1642: *Literature and Power in the Seventeenth Century*, Proceedings of the Essex conference on the Sociology of Literature, July 1980, ed. by Francis Barker *et al.* UEssex. pp. viii+336. £4.85.

Revenge of Bussy d'Ambois offers a heterodox one, and Dr Ide is most interesting on this aspect of *Antonio's Revenge*. But Jonathan Dollimore (*E&S*, 1980) finds in Marston's *Antonio* plays a 'subversion of providentialist orthodoxy', as well as a 'rejection of Christian-stoic accounts of identity'.

David Bevington's juxtaposition of 'The Uses of Contemporary History in the Greek and Elizabethan Theatres' (*PCLS*) immediately establishes a serious basis of discussion. One is reminded of Arnold's phrase about 'the nationally diffused life and thought of the epochs of Sophocles or Shakespeare'. Professor Bevington writes: 'the relationships between drama and society were . . . not dissimilar in ancient Athens and Renaissance England . . . Drama served both societies as a great forum uniting such various functions as public ceremony, entertainment, and debate concerning public issues.' Without claiming that the Greeks provided a model or source for the English dramatists, this paper argues that, 'even if some [Elizabethan] audiences had little direct knowledge of Greek drama, several playwrights had a good deal'. In *HLQ* Lawrence D. Green shows that, though preceptive habits of thought governed the 1559 edition of the *Mirror for Magistrates*, the two most recent of the additions of 1587 are concerned primarily with the states of mind associated with their subjects, Sir Nicholas Burdet and Cardinal Wolsey. The implications of this cultural shift for the new drama of the later sixteenth century are not limited to plays with an overtly historical content. The first chapter of John McVeagh's survey of the capitalist in literature⁴ contains some pages on the drama, from Udall's *Respublica* to Mayne's *The City Match*.

Shirley F. Staton (*ISJR*) distinguishes between two uses of female transvestism in Renaissance comedy. Lyly's *Gallathea*, like some of Shakespeare's best-known comedies, employs the transvestite convention 'to free and empower the heroine. Her liberty results in exhilaration as she discovers herself to be not only womanly but also witty, assertive, imaginative, adventuresome.' Other plays, including Greene's *James IV* and Beaumont and Fletcher's *Philaster*, use gender disguise 'to reinforce a patriarchal paradigm concerning woman's identity: an idealized female exemplifying chastity, patient endurance, "obedience, fear and niceness" . . . In these plays, self-sacrifice and suffering not only test the heroine's constancy but also become an end in themselves.' The example of Aspatia is, as tragedy permits, a more complete one than the cases cited from comedy in this article.

Simon Shepherd has written a stimulating book on varieties of feminism in seventeenth-century drama⁵. The critical problems of the topic are well illustrated by the chapter on tragedies of 1610 or soon after, when the Elizabethan inheritance had been largely used up and the distinctive Jacobean tragedy was emerging. Mr Shepherd observes that women in some of these plays are allowed to voice unorthodox ideas.

One of the reasons they get away with such statements, and this is especially clear in *The Revenge [of Bussy d'Ambois]*, is that they are not in the central focus. They form one among the many pressures on the male who is in the 'centre' of the plays . . . The combination of forcefulness, of

⁴ *Tradefull Merchants: The Portrayal of the Capitalist in Literature*, by John McVeagh. RKP. pp. xvi+221. £11.95.

⁵ *Amazons and Warrior Women: Varieties of Feminism in Seventeenth-Century Drama*, by Simon Shepherd. Harvester. pp. 234. £22.50.

unorthodoxy and of 'otherness' is precisely indicated in *The Revenge* by the parallelism of women and ghost.

This is right, and it tells us something about the status of women in the culture, but it also puts in question the value, as evidence to the same purpose, of the particular treatment of women characters in individual plays. How far does the moral deadlock in which Evadne finds herself trapped in *The Maid's Tragedy* represent a specifically female dilemma? How far is it an intrinsic function of Beaumont and Fletcher's dramaturgy? Mr Shepherd finds that, in these plays, the 'female solution, both violent and positive, coexists with the male debates about revenge, stoicism and Christian patience'. In *The Revenge of Bussy* it coexists also with a vital interest in the ideal friendship of poet and patron, and this indicates how susceptible the feminist concern in these plays is to being marginalized and subordinated, with a secondary semantic value, more determined than determining. Even in *The Duchess of Malfi*, a male role, Bosola, might claim to be primary. In any case, when we recognize in Webster's *Duchess* a deliberate variation on the female hero of the ending of *Antony and Cleopatra*, we are prompted to conclude that in this theatre, whatever might be true outside, gender is a convention.

Apart from social questions, decoding the signs in these texts is still no simple matter. Huston Diehl (*SP*) has an article on just this aspect of *The Atheist's Tragedy*:

the play seems interested in exploring the ways in which men see and interpret their darkened universe; it suggests that the physical phenomena of this fallen world may be signs, hieroglyphs of God's higher, moral universe, if man could but learn to see correctly. . . . Throughout, the audience is also engaged in this activity of seeing and interpreting; it is presented with signs which are given conflicting interpretations, sometimes ironic, inverted, or misapplied, and must *judge*.

For his part, Mr Shepherd tells us that in Tourneur's play 'Charlemont invites Castabella to bed down on a pile of skulls', and that 'this is a symptom of a crazed world'. Maybe, but only by way of depicting a highly composed emblem of Christian faith, in brilliant juxtaposition with the Languebeau Snuffe comedy that follows immediately. Moreover, in *The Revenge of Bussy* Charlotte is not married to Clermont's brother. She is Clermont's sister, and this is not an incest play.

Robert R. Hellenga (*RenD*) raises the possibility that Elizabethan dramatic conventions governing character have an experiential basis.

Modern reality . . . is essentially personal and private. . . . Elizabethan identity, by contrast, was experienced not in opposition to but by participation in social roles; or rather, social roles were the means not of avoiding but of participating in reality, as one joins in a dance, to use one of the most important Elizabethan metaphors for cosmic and social reality.

(The integral use of dance in several major Jacobean tragedies is reviewed by Alan Brissenden in *HLQ*.) Professor Hellenga suggests that Elizabethan identity was able to 'house forces which cannot cohabit comfortably in the restricted inner space of the more highly integrated modern personality'.

In his book, *Vorgeschichte des Fortschritts*⁶, Horst Breuer makes the point that character analysis depends on psychological presuppositions which vary from period to period. Herr Breuer suggests that historical methods, incorporating a sense of change, can be systematized as 'the inner chronology' of works of literature. The process of these works can be divided into four phases: (i) their prehistory, the literary–historical considerations like source and genre; (ii) their contemporary historicity, pivoting on the relation of social *praxis* to its representation in the works; (iii) the history of their influence, conceived as an interaction of the works and their later recipients; and (iv) their present reception, which must self-critically acknowledge its contingency and provisionality. The theoretical Conclusion of this volume, which also contains separate essays on *Tamburlaine*, *Doctor Faustus*, *The Jew of Malta*, *Volpone*, and *The Alchemist*, leaves one with an impression of non-eclectic pluralism not unlike that of Raymond Williams's *The Long Revolution*.

S. Gorley Putt's *The Golden Age of English Drama: Enjoyment of Elizabethan and Jacobean Plays*⁷ is written with an old-fashioned blitheness: 'Not all the totting up of scores in the morality-play arguments of the damned soul's Good Angel and Bad Angel, not all the careful orthodoxy of Faustus in the toils of his come-uppance, weigh in the balance against the sheer fervour of the young poet's flowing lines'. But, does Bussy have even 'a theoretical greed for dictatorship'? And is there a 'prevailing necrophilia' in *The Broken Heart*? One section of this book, given as a lecture, appeared in *EDH* (1980), and another, on Massinger, is noticed separately below. In *The Comic in Renaissance Comedy*⁸ David Farley-Hills writes:

A playwright who sees the world at large as a pleasant place to live in and who tries to reflect this in his work is using benevolent comedy absolutely – that is, he is using his play as an image of a universal benevolence – while a playwright who sees human rejoicing as a defiance of an essentially hostile universe is using benevolent comedy relatively. . . . Similarly, the satirist can either see the foolishness of mankind as a universal and inescapable condition of being human, or see his fools as aberrations from the normal.

Separate chapters are assigned to examples of these four varieties of comedy, represented, respectively, by Dekker, Brome's *A Jovial Crew*, Middleton's *A Mad World, My Masters*, and Jonson's *The Alchemist*.

Annette Drew-Bear (*RenD*) follows up her previous discussion of cosmetic scenes in Jonson with a wider account of the use of face-painting as a stage image or symbolic show in Renaissance tragedy. Huston Diehl (*RenD*, 1980) reminds us that

stage violence may in a given context allude to existing iconographic traditions of the Renaissance, the same traditions manifested in the visual

⁶ *Vorgeschichte des Fortschritts: Studien zur Historizität und Aktualität des Dramas der Shakespearezeit*, by Horst Breuer. Fink (1979). pp. 278. DM48. (I am grateful to Mr Martin Helzle, who helped me to read this book.)

⁷ *The Golden Age of English Drama: Enjoyment of Elizabethan and Jacobean Plays*, by S. Gorley Putt. Brewer and R&L. pp. 231. £15.

⁸ *The Comic in Renaissance Comedy*, by David Farley-Hills. Macmillan. pp. x+189. £12.

arts of that era. Such a view of violence regards the bloody instruments of murder, the grotesque limbs of dismembered bodies, and the cruel and inhuman devices of torture presented on the Tudor and Stuart stage not simply as sensational stage violence but as symbolic icons which express widely understood moral and ethical concepts.

Of the killing of Edward II, Professor Diehl observes: 'It is this collision of iconographic tradition and tormented individual that makes Marlowe's question about the meaning and dignity of human life so haunting.' In that principle of 'collision' is the difference between drama and icon.

Alan C. Dessen's interesting review (*RenP*, 1978) of the Elizabethan stage uses of 'dialogue, torches, nightgowns, groping in the dark, and failures in "seeing" – all presented in full light – to establish the illusion of darkness', prompts the thought that, in the audience's experience, the value of darkness must have been immediately analogous with that of blindness. As Mr Dessen puts it, 'Dimming the stage lights [in a modern production] . . . can lead the viewer away from a larger and deeper sense of metaphoric darkness.' In his own examination of Elizabethan lighting effects, R. B. Graves (*RenD*) concludes that 'the evidence we have indicates no substantially different use of property lights indoors [in the private theatres] or outdoors [in the public theatres]. The contrasts of darkness and light on the English Renaissance stage were first and foremost functions of the imagery in the spoken words.'

Peter Happé⁹ considers the techniques and functions of the Vice in the context of the popular theatre, 1547–80. In the same volume M. C. Bradbrook examines the politics of the London pageants:

The way forward could be found in such tentative combinations of powerful images, for these did not involve the difficulty of putting new political statements into direct words. Tentative, uncommitted, they made their silent appeal to the common people and gave a united affirmation to ideas that as yet 'dodged conception' – the unfocused lines of those politics to be hammered out by lawyers and Parliament men in the coming decades.

R. Mark Benbow (*REEDN*) documents a law suit begun in 1573 over a contract for the composition of eighteen plays. The plaintiffs were actors belonging to the Earl of Lincoln's company (two of them of Bottom's occupation). The defendant appears to be an unknown playwright. Ultimately, the significance of the bill and its answer lies in the willingness of a company, a few years before the Theatre was built, to engage a playwright to meet a demand for new plays, and to expand the size of the company. Sheila Huftel (*ContempR*) is inspired by the portrait at Dulwich to survey the career of Nathan Field, whose action first gave name to Chapman's Bussy. Richard Leacroft (*TN*, 1980) reports on a study of theatre models by students of the Leicester Polytechnic School of Architecture. With the introduction of perspective scenery, 'the subdivision of the hall into "stage" and "auditorium" has already begun'.

Mary Blackstone (*REEDN*) writes of a projected calendar of patrons of touring performers.

⁹ In *Poetry and Drama 1570–1700: Essays in honour of Harold F. Brooks*, ed. by Antony Coleman and Antony Hammond. Methuen. pp. 248. £13.50.

The combination of biographical information with information concerning the performers and their movement will assist scholars more clearly to understand the relationship between performers and their patrons – particularly the kinds of performers patronized by various social classes or by various age groups, the relationship between the patron's travels and his performers' travels, and the patron's influence on the performers' reception.

So far, references to approximately six hundred patrons have been collected, two-thirds of them being to royalty or titled nobility. A portion of this information can already be gleaned from the Malone Society *Collections* XI, comprising the records of plays and players in Norfolk and Suffolk, 1330–1642, compiled by David Galloway and John Wasson. Appendixes list the companies by patrons and places of origin. David M. Bergeron¹⁰ surveys the dedication of English Renaissance plays to women. He includes fourteen women patrons – in the way of dedications, patronesses at any rate nominal and desiderated – from those who share this too with their husbands (in dedications by Middleton and Ford), to the luminous Countesses of Bedford and Pembroke and the interesting Elizabeth Cary, titular recipient of *The Workes of Mr Iohn Marston*.

2. Elizabethan

In *ELN* Mark Eccles adds to our knowledge of the life of William Wager, and suggests a number of textual corrections and emendations to the Regents Renaissance Drama Series edition of his plays, *The Longer Thou Livest, the More Fool Thou Art* and *Enough Is as Good as a Feast*. Paul Dean (*ELN*) finds that the models of the two-part play developed successively by Hunter and Margeson apply to the relationship between Robert Greene's *Friar Bacon and Friar Bungay* and the anonymous *John of Bordeaux, or the Second Part of Friar Bacon*: 'materials are repeated from one part to the next with complementary effect, the two sides of the diptych being festive comedy and homiletic (near-) tragedy'. Mr Dean suggests some dramatic parallels to the tale of John of Bordeaux; with these *Edward III* also belongs. Charles Hieatt (*RES*) argues that the more pleasant story of another Edward in *Friar Bacon and Friar Bungay* is a refurbishing of Lyly's first play, *Campaspe*, written five years earlier in 1584. Robert J. Meyer (*SEL*) suggests that Lyly's *Gallathea* addresses itself to the question of the nature and effects of love, and that the play deals with it by means of 'non-narrative, iconographic devices – mythology, Neoplatonic mysteries, and emblematic imagery'.

W. M. S. Russell's presidential address to the Folklore Society (*Folklore*) discusses the use of folktales in Peele's *The Old Wives Tale*, and in *JAF* Roger de V. Renwick compares the mummers' play and Peele's comedy as respective examples of folk and literary sensibilities. Joan C. Marx (*RenD*) takes the view that *The Old Wives Tale* is

composed of several genres: folktale, romance, folk ritual, and farce. Each of the genres appears in 'straight' unparodied form, and is juxtaposed with the others; no one of them rules the entire play. Instead, the play's extraordinary dramatic technique consists in slipping suddenly

¹⁰ In *Patronage in the Renaissance*, ed. by Guy Fitch Lytle and Stephen Orgel. Folger Institute Essays. Princeton. pp. xiv+389; illus. hb \$37.50, pb \$14.50.

from one genre to another. Such unexpected shifts create a mixture of surprise and daring – a comic sauciness – closely resembling, though differing from, the effect of parody.

On the basis of a staging of this play, Susan T. Viguers (*SEL*) argues that it constitutes ‘a rich and typically Renaissance exploration of the conflict between two fundamental kinds of art, represented by the two central figures . . . , Madge and Sacrapant’.

John Kerrigan makes an interesting contribution to *EIC* on the function of remembrance in *The Spanish Tragedy* and *Hamlet*. Thelma N. Greenfield (*PCP*) relates Andrea and Revenge to the ghosts, classical deities, and personifications who introduce a number of sixteenth- and seventeenth-century plays. The article treats the function of boasting or ‘verbal assertions of power’ by such protatic persons, and its own first paragraph concludes: ‘My investigation bears on an essential dramatic feature – the element of contest – and ultimately on no less a problem than adapting world to stage, matter to art, and art to genre.’ Charles H. Stein (*ISJR*) argues that *The Spanish Tragedy* enforces a clear distinction between justice and revenge, not only in the central dilemma of Hieronimo’s tragic situation, but also in the supernatural framework supplied by Andrea’s ghost and Revenge. Stephen Watt (*SIcon*, 1980) likewise supports Professor Bowers’s ethical approach to this play. Kyd’s ironic restructuring of popular emblems – emblems which in particular depict the virtue of constancy, friendship and truth – has the effect of reinforcing the audience’s moral opposition to revenge. James T. Henke (*SP*) interprets the play from the unusual point of view that the King ‘is a type of Solomon, and . . . a model of Erasmus’ Christian Prince’.

Stephen Greenblatt includes a chapter on Marlowe’s heroes in his study of *Renaissance Self-Fashioning*¹¹. The critic’s speculative and rhetorical energies press issues to their limits, so that at one point we are brought up against a mass of irrefragable orthodoxy (‘the Marlovian rebels and skeptics remain embedded within this orthodoxy: they simply reverse the paradigms and embrace what the society brands as evil’), and at another point we look into a void (‘This is play on the brink of an abyss, *absolute* play’). But this problematic of enclosure and absurdity, of immobility and freedom, is Marlowe’s. ‘The action of *Tamburlaine* – endless stabbing, chaining, drowning, lancing, hanging – is almost entirely directed toward what we may call a theatrical proof of the body’s existence.’ J. S. Cunningham has accomplished the sizeable task of editing the two Parts of *Tamburlaine* in one volume, and giving the play the full introduction and annotation prescribed by the Revels Plays series¹². (Note 145 to the Introduction gives a wrong date for the Geneva Bible; and it is unclear why the verb ‘lance’ needs to be glossed three times, but then not also at *One*, II.ii.49.) In *BSUF* Audrey Ekdahl Davidson and Clifford Davidson examine parallels between musical practice and Marlowe’s use of rhetoric and sense of structure in the two Parts of *Tamburlaine*.

Richard A. Martin (*RenD*, 1980) maintains that, in *Dido, Queen of Carthage*, ‘through the conflicting epic and lyric modes Marlowe expresses a notion of

¹¹ *Renaissance Self-Fashioning from More to Shakespeare*, by Stephen Greenblatt. UChic (1980). pp. 321. £14.

¹² *Tamburlaine the Great*, by Christopher Marlowe, ed. by J. S. Cunningham. The Revels Plays. ManU and JHU. pp. xiv+338. £21.50.

tragedy far more Senecan – in its sense of uncertain fate and free will – than British imitators of Seneca thought to allow'. Maurice Charney (*RenD*, 1979) focuses on *The Jew of Malta* and *The Merchant of Venice* before making some general comments on the mutual rivalry and imitation of Marlowe and Shakespeare: 'In *Edward II*, for example, Marlowe is moving in a distinctly Shakespearean direction, with Shakespeare's earliest history plays serving as models. It is also true that Shakespeare is increasingly able to shake off Marlowe's influence, which virtually disappears in the progress from *Titus Andronicus* to *King Lear*.' That is broadly right, but it overlooks that the separating out in *Richard II* of a lyrical inner life and the whole reality of the situation is an instance of Shakespeare's intimate, critical contact with Marlowe's kind of tragedy.

Michael J. Warren (*ELR*) reconsiders the problems of the texts of *Doctor Faustus*. He estimates that both texts 'are probably faulty in relation to any authorial original' and 'that authorial original cannot be recovered with any confidence by any bibliographical tools currently available'. The two texts sustain radically different interpretations. 'The A-text is a play in which Faustus . . . has the possibility of salvation open to him to the end . . . By contrast, the B-text is a play in which Faustus is irrevocably damned after the Helen scene.' In the present state of knowledge, Dr Warren concludes, 'we should avoid the creation of further single texts of *Doctor Faustus* which are unauthoritative'. Roy T. Eriksen contends in *ES* that, in the B-text, ll.743–75 (II.iii) constitute the clownage-scene lost from between II.i and ii, and also that moving this scene to a position after II.i restores the order in the play's structure. Thomas Pettit (*Folklore*, 1980) finds a folk-play motif in Act IV of *Doctor Faustus*.

T. McAlindon (*RES*) applies to Marlowe's play the technique employed by Christopher Ricks in respect of Middleton's late tragedies.

Conspicuous in the vocabulary of *Doctor Faustus* is a set of words which work in partnership with verbal and stage imagery to clarify the play's thematic pattern. As in *Edward II*, Marlowe seems markedly aware here of the value of steady but unobtrusive iteration of particular words (and their synonyms) . . . And . . . he continually employs the semantic duality of certain key words in the service of his deeply ironic perspective on the character and fate of Faustus. The key words can be put together to form an ironical sentence . . . as a revelation in miniature of most of the play's controlling ideas and attitudes: 'View (or see) here with thine eye the resolute performance of promised deeds.'

In *CompD* Celia Barnes identifies five echoes in *Doctor Faustus* of biblical and liturgical passages familiar to Marlowe's audience; and proposes that the dramatist used devotional sources for commercial reasons, because popular audiences had a taste for traditional material. For her part, Sara Munson Deats continues to give attention to Marlowe's use of allusion. In *M&H* she argues that, in *Doctor Faustus*,

Marlowe frequently uses Scriptural reference for three central purposes: first, to remind the audience of the positive Christian values Faustus rejects of his own volition, secondly, to highlight the reversal of proper relationships occurring in the drama, and thirdly, to reveal, through

Faustus' distortion of Scripture, the magician's casuistic reasoning and self-deception.

The same writer looks at *Edward II* (BSUF) as a study in androgyny. In the King and Isabella Marlowe created two vivid, androgynous characters. On the other hand, 'neither Gaveston nor Spenser [Junior] achieves an androgynous roundness . . . They remain basically "masculine" figures who assume "feminine" roles and employ "feminine" strategies to realize their "masculine" ambitions.'

3. Jacobean and Caroline

Jerzy Limon (*ES*) reports on two previously unnoticed documents (in Gdańsk, Poland), which shed some light on the activities of English actors in the Netherlands in the second quarter of the seventeenth century. Anthony Harris's study of witchcraft and magic in seventeenth-century drama¹³ gives attention to Jonson's *The Masque of Queenes*, Middleton's *The Witch*, and the collaborative *The Witch of Edmonton*, among other plays. Susan Wells contributes to *ELH* a most important discussion of Jacobean city comedy, taking as her point of departure the divergent approaches of L. C. Knights and Brian Gibbons (whose book is published in a second, revised edition¹⁴). Susan Wells sees city comedy

as a response to specific contradictions within hegemonic ideology concerning the City of London. In the city comedy, two contradictory aspects of the marketplace, a central urban institution of the preindustrial city – commerce and celebration – confront each other dramatically. Thus, the city comedy is an attempt to recover, by stating in new terms, that harmony between the commercial and the communal organization of the city which chroniclers like Stow imaginatively portrayed as part of its recent past, but which was being compromised by the rapid growth, commercial development, and royal domination of the city during the Jacobean period. . . . Thus, traditional ideology was refashioned dramatically; it was 'let out at the seams' to accommodate the ever-shifting relations of a market controlled by the demands of accumulation. The rich vocabulary of dramatic framings, doublings, and disguises developed by Elizabethan playwrights was mobilized to represent these relations as relations of freedom and dramatic play; freedom and dramatic play were simultaneously a moral standard against which the norms of accumulation could be judged.

A less qualified inference is drawn from *Bartholomew Fair* by Leo Salingar (*RenD*, 1979):

until the puppet play, which is no more, after all, than a sideshow, brings nearly all of the actors to the same part of the Fair, these gathering points of the action are more like happenings than revels. In the play as a whole, the characters converge and affect each other because of an annual commercial attraction, the Fair; but they affect one another chiefly by

¹³ *Night's Black Agents: Witchcraft and Magic in Seventeenth-Century English Drama*, by Anthony Harris. ManU and R&L (1980). pp. 210; 17 illus. £13.

¹⁴ *Jacobean City Comedy*, by Brian Gibbons. 2nd edn. Methuen (1980). pp. 190. hb £11.50, pb £5.25.

contiguity, covertly or haphazardly, without any mark of collective order. Although it is a holiday occasion, they are not a community but a crowd.

In a speculative essay¹⁰ Stephen Orgel suggests how the ideological preoccupation of Renaissance monarchies with legitimacy converged with the players', and then the dramatists', aspiration to social and literary legitimation, till 'a significant alliance clearly existed between the theatre and the Court'. Earlier in the same volume, Malcolm Smuts gives a distinct, because pluralist, account of Caroline court culture: 'In the role of cultural patron Charles was always *primus inter pares* [with Arundel, Pembroke, Buckingham] more than absolute ruler.' In the spaces of this pluralism, Miss Heinemann and others have uncovered a theatrical politics different from Professor Orgel's specialism.

A collective, political nostalgia for the reign of Elizabeth provides part of the context for Jonson's last four plays, in the Caroline period, writes Anne Barton, in an article (*ELH*) that characteristically deploys historical and literary–historical information to illuminate the creative process. Professor Barton claims that, in '*The New Inn*, *The Magnetic Lady*, *A Tale of A Tub* and *The Sad Shepherd*', conscious Elizabethanism creates what was for Jonson a wholly new comic style. Different though they are in many respects, these four plays share not only a new attitude towards plot and character, but a strikingly retrospective and even elegiac quality.' Besides the political context, Professor Barton sets this development within a private 'life review' by the ageing and infirm dramatist, which must have included the impact of the Shakespeare First Folio. It may be suggested that there was precedent for this Elizabethanism of Jonson's last years, in his non-dramatic poetry, outside the article's scope. On the other hand, Frances Teague (*RenP*, 1979), finding similarities between *A Tale of A Tub* and two of Shakespeare's comedies, prefers the following sequence: 'Jonson wrote *A Tale of A Tub* between 1595 and 1598, and in it he drew on Shakespeare's *A Midsummer Night's Dream*. Shakespeare returned the compliment a year or two later, modelling Audrey in *As You Like It* upon Jonson's Audrey.'

In *ELWIU* William E. Cain educes 'Jonson's interest in the mirroring properties of texts' from a number of references in his work, including plays and masques. But Professor Cain oddly locates the main mirroring function in 'a particular relation between readers and texts', rather than in imitation. Nancy S. Leonard (*RenD*, 1979) wants to argue that the romantic and satiric forms of comedy 'are essentially and inextricably involved with each other, even dependent on each other, in four representative comedies, *As You Like It*, *Twelfth Night*, *Volpone*, and *The Alchemist*'. This argument depends on, among other things, the view that 'characters like Volpone have an imaginative energy that overwhelms the moral energy opposed to it and compels an audience to the kind of instinctive sympathy usually reserved for the protagonists of romantic comedy'. A similar, but more cautiously stated, estimate of Volpone is to be found in Alexander Leggatt's generally sound and intelligently constructed monograph on Jonson¹⁵. The first chapter considers the central paradox presented by the great plays, *Volpone* and *The Alchemist*. Jonson 'constantly expresses allegiance to nature, "deedes, and language, such as men doe use" . . . yet he is one of the great masters of fantasy in English literature'. The conclusion

¹⁵ *Ben Jonson: His Vision and His Art*, by Alexander Leggatt. Methuen. pp. xvi + 300. £16.

on *The Alchemist* is finely judged. 'Once again Jonson has devised a false creation and expected us both to deplore it and delight in it, for it reflects both his satiric vision and his conjurer's skill. But the final approach to the audience is more sly and ironic than in *Volpone*, and suggests that the last laugh may be on us.' The conclusion on the earlier play is perhaps less secure: Jonson 'is willing to identify *Volpone* with his own delight in artistic creation, a delight that supplements and at times overrides his critical judgement of the character'. On this point the matter of a later chapter, 'Images of society', can help, though Professor Leggatt does not make the connection. The intriguing relationship, in Jonson's central works, between the primary world of nature and the secondary worlds of false creations might be better understood if we see *Volpone* and *The Alchemist* as reproducing, respectively for condemnation and ridicule, the dislocated energies of Jacobean materialism. Another chapter considers a related tension, fundamental to Jonson's preferred genre – 'Judgement and transformation'. In *SoRA* (1980) Howard Felperin makes his own, methodologically distinctive contribution to discussion of this central question posed by Jonson's dramatic art, the relation in it between 'fantasie' and reason. According to Professor Felperin, Jonson offers

an obviously *controlled* version of imagination in the neoclassical form of the play itself, within whose internal system of values classic confinement is associated with the principles of morality and reality. The moral integrity and mimetic fidelity Jonson claims are aspects of a carefully constructed illusion, and are produced by a process that remains first and last artistic, a process of including within the play foils and parodies of its own art only to repudiate them.

This article is beneficial in releasing us from banal applications of mimesis and morality, but it may be doubted whether Jonson's drama can subsist without, at least mediated, reference to external realities and values. Sara M. Deats's idea (*Expl*) that the first visits of the three legacy-hunters to *Volpone* constitute a parody of the journey of the Magi, is to the purpose here. Both Professor Felperin, briefly, and Carol Carr Ostrowski (*CollL*), more extensively, consider differences between the roles of *Volpone* and *Mosca*.

The thoroughness with which Jonson specifies the Venetian setting is a function of *Volpone*'s principle of construction, in the view of Ralph A. Cohen (*RenP*, 1978). It serves to unify and heighten the action, and 'enhances the symbolism of the spatial relationships on and off the stage'. R. L. Smallwood (*RES*), on the other hand, would link theatrical self-consciousness in *The Alchemist* with the quest for a sense of immediacy with the citizen audience:

That use of London place-names observable in earlier citizen dramas as a means of securing the audience's sense of involvement and immediacy has been carried a stage further, so that, like the dramatic time-scheme and real time, the place of the play's action and the place of its enactment are one and the same . . . The meticulous respect for the unities of time and place in *The Alchemist* . . . produces an immediacy of identity between stage and auditorium.

The first half of B. A. Park's article in *ELN* notices the ironic use of the myth of the Golden Age in *Volpone*, with allusions to Ovid's *Metamorphoses I* and to the Old Comedy. In the ending of this play, James A. Riddell (*SEL*) suggests,

Jonson exploits the notion of voraciousness and turns it ironically against the audience itself. John G. Sweeney III (*ELH*) applies Oedipal terms to what he sees as Jonson's 'battle [crystallized in *Sejanus*] with the intermittently reconcilable interests of poetic self-expression and the expectations of audiences'. The French translations of *Catiline* by Pierre-Antoine La Place (1747) and of both of Jonson's tragedies by Cornélie de Vasse (1784), examined by Nicole Bonvalet in *LR*, are of interest as evidence of the reception of these Jacobean texts in the later years of the Ancien Régime. Russ McDonald (*SEL*) considers the relation of *Sejanus* to the comic masterpieces that immediately follow it: 'the choice of this brutal historical subject proscribed a positive resolution . . . The significance of this historical and generic determinant can hardly be overstated, for it forced—or allowed—the playwright to accept and promote a position that is only implicit in the earlier plays, a belief in the incorrigibility of human nature.' According to John S. Mebane (*RenD*, 1979), Jonson

sets out in *The Alchemist* to satirize the entire concept of human nature which magic had come to symbolize. In the most general terms, Jonson mocks the idea that man is a demigod who can perfect his own nature, control time and change, or perfect through his art – whether literary, magical, or political – the fallen world. More specifically, Jonson ridicules the notion that the soul of the magus – or of a Puritan, or of anyone else – can enter into a special relationship with God and become a vehicle of His creative power.

Coincidentally, a Neo-Latin play emanating from a Puritan milieu and which allows that false magic can have good uses, has been edited and supplied with a parallel English translation¹⁶. *Pseudomagia*, a Cambridge University tragicomedy, was written by William Mewe and performed probably at Emmanuel College sometime between 1625 and 1627. The editors, John C. Coldewey and Brian P. Copenhaver, have also written about the play separately¹⁷. In *SB* J. C. Eade points out three occasions in the extended astrological passage in II.iv. of John Fletcher's *The Bloody Brother*, where the received text fails to make astrological sense. He proposes appropriate, minor emendations to ll. 172, 174, and 198. The assumption that the author sought and achieved technical accuracy is encouraged by the way 'the text itself offers checks and correlatives from all sides to confirm' an astrologically consistent interpretation of the passage. Michael Neill (*SEL*) tries to link the tragi-comic wit of Beaumont and Fletcher's *A King and No King* with 'entirely serious traditions of paradoxical thinking'. In *RenD* (1979) Lee Bliss examines Chapman's venture into Jacobean tragi-comedy, *The Widow's Tears*:

its unsatisfying lack of resolution stems from identifiable manipulations of a genre – its form and structure of feeling – which Chapman shares with contemporary experimenters. Like Jonson and the Shakespeare of the problem comedies, Chapman has pushed 'comedy' to its limit and

¹⁶ *Pseudomagia*, by William Mewe, ed. and trans. by John C. Coldewey and Brian P. Copenhaver. Bibliotheca Humanistica & Reformatorica XXVIII. De Graaf (1979). pp. 177. Hfl 75.

¹⁷ In *Acta Conventus Neo-Latini Turonensis*, 3^e Congrès international d'études néo-latines de Tours, 1976, ed. by Jean-Claude Margolin. Vrin (1980). pp. xv + 1407 in 2 vols. 600F.

consciously created our dissatisfaction with the generic 'happy ending'; the experimental form, as much as its content, produces the satiric effects.

D. J. Lake has reports in *N&Q* on linguistic evidence for authorship of several texts in which two or more hands have shared. On *Eastward Ho* he agrees in general with previous attributions on literary grounds. On the supposition that the three authors wrote compact allotments of work, Chapman is assigned the largest share, followed by Jonson and then Marston. On *Histrionomastix* Mr Lake confidently claims that Marston had a main finger and may even have been the leading spirit behind the collaboration; but he did not write the whole play. As to how much of *The Insatiate Countess* is Marston's, the linguistic evidence yields only an ambiguous answer. However, it does seem that all parts of this tragedy have been thoroughly overwritten by a reviser or revisers. Giorgio Melchiori¹⁸ has made his own examination of the text, authorship, and date of *The Insatiate Countess*, and he ventures some positive conclusions. By the beginning of 1608 Marston had written his contribution. A second phase in the composition was completed within a year, with William Barksted handling the tragic scenes and Lewis Machin the comic ones. A third episode in the evolution of the text occurred between 1609 and the publication of the Quarto in 1613. Marcia B. Dinneen's 'Annotated Bibliography of Criticism of John Marston's *Antonio* Plays' (*BB*) supplements and extends from 1974 to 1980 the Nebraska survey (edited by T. P. Logan and D. S. Smith) of 1977. The new compilation has special sections on the question of Seneca's influence (here John Olin Eidson is named as Edison), on *Antonio's Revenge* as a revenge tragedy, on the problem of dating, and on the reading of the two plays as parody. Another of Mr Lake's offerings of linguistic evidence in *N&Q* corroborates the attribution to Webster of not only the Induction to *The Malcontent*, but also, as Hunter thought possible in his Revels Plays edition of Marston's tragi-comedy, Additions 4, 6, 7, 8, and 10.

Anthony E. Courtade's *The Structure of John Webster's Plays*¹⁹ ranges over the two tragedies and *The Devil's Law-case* to find: 'At the root of Webster's thought is the role of the individual in society. All three of his major plays take up this question. The function of the individual has several aspects: personal worth or integrity, the amoral corruption of a machiavellian world, an almost nihilistic appraisal of the chances for change in his tragedies, a confirmation of communal selflessness in his tragicomedy.' John L. Selzer (*ELR*) essays to read *The Duchess of Malfi* in terms of a conflict between merit and degree: 'on the one side is the Duchess, motivated by worth, attempting to institute a rule by merit in her kingdom; on the other side are her adversaries, the Cardinal and Ferdinand, the conservative representatives of degree and aristocracy, the spokesmen for rule by blood. And caught in the middle, vacillating, is Bosola.' This debate is decided 'when the Duchess' commitment to her beliefs resolves Bosola's dilemma and prepares for the final subversion of her brothers and their doctrine of degree'. Considerations of merit and rank are unquestionably fundamental to this tragedy; which replicates dependency on an externally viewed aristocracy, but they are also, unsurprisingly, entangled to an extent that defies Professor

¹⁸ In *Le Forme del Teatro I*, ed. by Giorgio Melchiori. *Lecture di Pensiero e d'Arte* 53. ESL (1979) pp. 232. L3500.

¹⁹ *The Structure of John Webster's Plays*, by Anthony E. Courtade. SSELJDS 97. USalz (1980). pp. viii + 172. \$25.

Selzer's scheme. To write that 'Bosola is a man whose best instincts put him on the side of merit' seriously misreads the play, and its counterpoise of feeling is lost when the Duchess is said to propose to Antonio 'out of a desire to choose on the basis of "worth" a "compleat man" who has indeed "long serv'd vertue"'.

Jacqueline Pearson's book²⁰ extends beyond *The Devil's Law-case* to the collaborative *A Cure for a Cuckold*. The second chapter consists of an unexceptionable and therefore useful review of Jacobean tragicomedy. A more vital interest is found in the fact that 'tragicomedy establishes a particularly rich and close relationship between audience and play', and the suggestive point is made and pursued that theatrical self-consciousness is especially pronounced in the final scenes of Webster's plays. Miss Pearson sees this as a process of readjustment from 'fiction' to 'real life'. The matter may, however, be viewed more critically. When tragedy is, above all, the imitation of an action, closure is also, in its predominant effect, formal enclosure. But when, as in Webster's tragedies, uncertainty of form (which is to say, naturalism) has set in, it becomes the function of the Fifth Act to intensify theatrical effects and the audience's immediate experience of the stage. Miss Pearson nicely observes that in *The Duchess of Malfi* 'Ferdinand parodies the tragic audience. His reaction to the death of his sister is a perversion of the tragic catharsis experienced by the audience.' Elsewhere the immercurial properties that concepts tend to acquire in doctoral theses are in evidence. A methodology of counter-genres ('warring genres', p. 98) is employed throughout, and it is not, in principle, unacceptable when applied to the tragicomedies or to the division of response in *The White Devil*. Unhappily, the category of tragedy begins to ossify, when it most wants to be esemplastic, in the chapter on *The Duchess of Malfi*: 'the absolutes which we might expect tragedy to affirm' (pp. 85-6); 'tragedy is replaced by horrifying accident and a disturbing pessimism' (p. 92). Again, it seems self-contradictory to write, on the one hand, that since the death of the Duchess 'Bosola has taken over [Antonio's] clear-sighted grasp of character' (p. 90), and the latter's 'function as a guide for the audience is taken over by Bosola' (pp. 64-5); and on the other hand, that from the Duchess's death scene there is 'a significant dimming of [Bosola's] clear moral insight' and 'he no longer stands in a special relationship with the audience' (p. 88). There is repetitiveness, some clumsiness ('*A Cure*, then, has a secure comic identity but undermines this . . .', p. 117), and the occasional banality ('Tragic and anti-tragic responses face each other across the play, expressing its shifting and uncertain world', p. 77). Nevertheless, even the imperfections of this hard-worked and serviceable volume should be instructive.

Catherine Belsey contributes in *RenD* (1980) to the elucidation of the use of emblematic techniques in *The Duchess of Malfi*: 'Abstraction repeatedly prevails over actuality, pattern over situation, structure over event.' It must be remarked, however, that with these static tendencies in Webster's tragedy go a uniquely mobile rhetoric and an unusual provisionality of standpoint; and it is interesting to observe Miss Belsey reproducing something of these movements in her own text: 'Just as the form of the play constantly raises expectations that its focal point will be a series of events, only to resolve situation into pattern or abstraction, so the pattern itself draws parallels between Ferdinand and the

²⁰ *Tragedy and tragicomedy in the plays of John Webster*, by Jacqueline Pearson. ManU (1980). pp. 151. £12.50.

Duchess, only to resolve them into new contrasts.’ A useful tool for the necessary and difficult study of the language of Webster’s plays has been completed. Richard Corballis and J. M. Harding have prepared an integrated concordance²¹ to the various works of Webster, supplemented by separate lists for the passage of undetermined authorship in the last Act of *Northward Ho*, for the stage directions, and for the entire text of *Sir Thomas Wyatt*. The Jacobean Drama Studies series of Salzburg is to be complimented for this valuable aid to scholarship, and encouraged to consider further undertakings of the same kind. In *The Elizabethan Theatre VII*²² Ralph Berry examines how the ceremoniousness of the masque is handled in Webster’s three major plays, and in this interaction of forms accords the initiative firmly to drama’s intrinsic powers of conversion: ‘Drama converts everything to its own uses; and the Court masque takes on with Webster individual resonances . . . Court masque takes with it a structure of social, political, and theological values. It is a total system. In assimilating it to his theatrical purposes, Webster makes, necessarily by implication, a statement concerning that system. The statement is one of challenge and subversion.’ Anat Feinberg (*ThR*) offers some comments on the use of visual observation and overhearing in *The Duchess of Malfi*. Charles Clay Doyle (*Moreana*) has a properly inconclusive note on Webster’s possible echoes of Thomas More. George Whiteside²³ hazards a Freudian interpretation of *The White Devil* and *The Duchess of Malfi*.

In her book on Webster (above) Miss Pearson writes well on the subject of the function of Compass the sailor, and of the word ‘compass’, as William Rowley’s contribution to *A Cure for a Cuckold*. George Cheatham (*PBSA*) assembles historical and literary considerations tending to suggest the date 1611–14 for the same dramatist’s *A New Wonder, A Woman Never Vext*. In a substantial essay on *The Changeling*, J. L. Simmons (*RenD*, 1980) gives some attention to Rowley’s *The Birth of Merlin* with its sexual demon and to Rowley’s share in *The Witch of Edmonton*, as foreshadowing elements in the great collaboration of 1622. Professor Simmons writes powerfully of the libidinous self-destructiveness of Beatrice-Joanna: ‘*The Changeling* uniquely dramatizes the progression of a diabolically psychosexual nightmare, a progression in which the sexual drive is not tamed, sublimated, and legitimized within the conventions of courtship and marriage.’ Though the Jacobeans resorted to demonology to explicate such cases, the article claims, and succeeds in demonstrating, that the tragedy’s ‘masterly tracing of the mind within that frame of reference can be satisfyingly subtle and variable to a modern vision’. When Professor Simmons adduces the notorious career of Frances Howard as an inspiration for the play and even a source, we are led into Jacobean episodes without for a moment ceasing to recognize the present: ‘At Anne Turner’s trial Sir Edward Coke exhibited a fascinating collection of obscene and phallic paraphernalia

²¹ *A Concordance to the Works of John Webster*, prepared by Richard Corballis and J. M. Harding. SSELJDS 70. USalz (1978–81). pp. xii + 2022 in 3 vols (Vol. 4 Appendix, pp. 170). \$300.

²² In *The Elizabethan Theatre VII*, ed. by G. R. Hibbard. Macmillan. pp. xii + 204. £15. (Notices of other articles in this volume appeared in YW 61.)

²³ In *The Analysis of Literary Texts: Current Trends in Methodology*, Third and Fourth York College Colloquia, ed. by Randolph D. Pope. Bilingual (1980). pp. 330. hb \$15.95, pb \$9.95.

employed in Forman's devilish mischief, including "certain pictures of a man and woman in copulation, made in lead".'

In *Poetry and Drama 1570–1700*⁹ Kenneth Muir writes on the women of *Women Beware Women*. In the course of an attempt to identify the author of, and to reconstruct, the one-act farce performed in 1710 as *The Mayor of Queenborough*, Marston Stevens Balch²⁴ offers the view that the comic scenes of the full-length play of the same title, as printed (for the first time) in 1661, are a 'thoroughgoing Middletonian performance'. In another contribution to the same volume Dr Balch collates the influence of Middleton on a number of contemporary dramatists. The prefatory remark, that 'to elevate, to edify, to correct – this was not Middleton's game; . . . we shall search Middleton in vain for evidence of any other desire than to satisfy the play-loving instincts of his audience', makes a critical dilemma out of the choice between vapidness and vacuity. In *PBSA*, after a crisp examination of the compositorial features, MacD. P. Jackson concludes: 'The evidence which Price, Murray, and Lake have accumulated to demonstrate that copy for the quarto of *The Revenger's Tragedy* was in Middleton's hand cannot reasonably be explained away as a fabrication of the printinghouse.' Two compositors can be distinguished in this quarto. 'The same two men were almost certainly engaged in the typesetting of several other plays printed by George Eld in 1607–08. Neither seems to have been high-handed in his treatment of the "linguistic" features of his copy.' Among the plays set in Eld's printinghouse, only *The Revenger's Tragedy*, *The Puritan*, *A Trick to Catch the Old One*, and *Your Five Gallants* 'exhibit strong orthographical and linguistic links with Middleton's holographs of *A Game at Chess*'. According to Richard T. Brucher (*SEL*), '*The Revenger's Tragedy* shows that given the way art shapes and redefines experience, witty violence, far from having a moral impact, may engage an audience in amoral fantasies of destruction.' G. K. Hunter's assessment, offered in the course of a discussion of visual signs on the Elizabethan stage (*E&S*, 1980), is more complete: 'The progress of *The Revenger's Tragedy* . . . draws on this attitude to equate the power of the actor not only with the fantasy of individual achievement but with the spiritual disintegration that was said to be its concomitant.'

Michael Neill (*RenD*, 1979) follows L. C. Knights's classic study in finding in Massinger's *A New Way to Pay Old Debts* an 'impeccably conservative' social vision: 'the rigid and indiscriminate operation of law – the new way – is mitigated by the equity of communal obligations – the old debts'. According to Dr Neill, 'Massinger brings alive . . . the ingrained social beliefs that were to make Sir Robert Filmer's writings the handbook of a generation of Royalist gentry'. But 'there remain lurking contradictions' – not least if we recall the rank republicanism that Coleridge attributed to Massinger. In a way typical of its political period, 'the play's very conservatism has a revolutionary potential'. S. Gorley Putt (*English*) works more on Eliot's lines to conclude that, in Massinger's work, the 'intelligent passion' of the Jacobeans 'had become competent provision of occasions for responses'. Anne Barton's essay on *The Broken Heart* (*E&S*, 1980) demonstrates, with an easy scholarship, how Ford

chose to turn the very sophistication, the theatrical expertise of a group of habitual Caroline playgoers against them. To be well acquainted with

²⁴ In *Jacobean Miscellany* 2, ed. by James Hogg. SSELJDS 95:2. USalz. pp. 104. \$25.

Shakespeare, with the conventions of Elizabethan and Jacobean revenge tragedy, with standard character types and the normal configurations of plot within a five act structure is to be hindered, not helped, in understanding this play as it unfolds.

This technique operates 'as a metaphor for the unknowability of fate'. At another point, however, the essay is weakened by the repeated use of 'reason' and 'rational' in the familiar inert way. In *PG* (1980) Joseph Candido finds that 'The "Strange Truth" of *Perkin Warbeck*' is the story of the self-fashioning Renaissance spirit in action, striving both to refine and to define itself. In particular, the dialogue of the hero and his wife employs a thoroughly 'metaphysical' mode of thought and language that is 'evocative not only of Donne's lyrics . . . but also of the tranquil mysticism of a poem like Shakespeare's "The Phoenix and the Turtle"'. When Annabella ('*Tis Pity She's a Whore*') says to her husband, 'But for marriage, / I scarce dream yet of that' (IV.iii.48–9), she must, according to Sharon Hamilton (*Expl*, 1979), be speaking of its lack of consummation.

A general history of the works and conditions of the English stage from Shakespeare's retirement to the year of the Restoration is bound to reproduce, in its own design, something of the disjointedness of the drama of this period relative to the preceding one. This tendency will be aggravated when, as in Kathleen McLuskie's critical contribution to the new volume of *The 'Revels' History of Drama in English*²⁵, John Fletcher is relied on to exert a centripetal force. The information presented by Gerald Eades Bentley in his section on 'The theatres and the actors' naturally comes in a sequence of short entries, but the other three sections are like that too, being made up of subsections of an average length of little more than five pages apiece. There is no section on the architecture of the playhouses, already described in Volume III. Philip Edwards opens this volume with 'Society and the theatre' and takes the broad view that 'the court and its followers adopted the theatre, and the players identified themselves with those who protected and financed them'. The editor of Massinger does not draw attention to Whig attitudes in early Stuart theatre. They remain an option for the modern reader, viewing this theatre: 'It is difficult to separate oneself entirely from Whig prejudice.' By contrast, Dr McLuskie has a few pages on 'Plays and politics', which open out some 'interesting critical problems in assessing the political significance of particular plays'. Later in the same section Dr McLuskie tries to do justice to Ford, despite introducing him, between Massinger and Davenant, as a Fletcherian echo. 'It was by blending Fletcherian theatricality . . . with satiric and psychological insight that he created the most powerful of Caroline tragedies' – '*Tis Pity She's a Whore*'. But Ford's tragic works have more of the essential nature of drama than that sentence acknowledges. There is too a critical disproportion in conceding to *The Changeling* no more than a page. In addition to some misprints (Evanthe for Evadne in the second paragraph of p. 191, a displaced line on p. 204), a material error on p. 205 should be corrected when, as one hopes, this useful volume is issued as a paperback. At the end of *The Broken Heart* Calantha does not marry Nearchus. '*The lifeless trunk shall wed the broken heart.* / 'Tis here fulfilled.' The general editor, Lois Potter, contributes the critical survey of the years 1642–60.

²⁵ *The 'Revels' History of Drama in English*, Vol. IV, by Philip Edwards, Gerald Eades Bentley, Kathleen McLuskie, and Lois Potter. Methuen. pp. lvii + 337; 32 illus. £25.

The Earlier Seventeenth Century: Excluding Drama

BRIAN NELLIST and HELEN WILCOX

This chapter is arranged as follows: 1. General, by Brian Nellist; 2. Poetry, by Helen Wilcox, with sections on Jonson and Marvell by Brian Nellist; 3. Prose, by Brian Nellist.

A selective review of books may be found in *SEL*.

1. General

The danger of some older versions of the History of Ideas I suppose, is that they tended to turn literature into footnotes for a History of Commonplaces. We need detailed studies of how specific topics of thought and literary ideas are affected both by intellectual change and the response of the individual writer. Dennis R. Klinck (*JHI*) in a formidably documented study, examines how a Patristic tradition – that the human psyche displays traces of the divine Trinity – affects a number of, basically, seventeenth-century religious writings. He identifies and explores a number of uses of the analogy, to describe the structure of the human psyche, the categorizing of sin, most interestingly, maybe, the ways in which men fashion and create their own world, and as a kind of proto-Hegelian image of reconciliation achieved out of opposition. W. H. Herendeen (*SP*) traces the image of the river to its source (as the article itself shows, puns here are tiresomely irresistible) and argues that the primitive origins, in which the river is a god sustaining a landscape where the life of the tribe is grounded, survive into the later mythologized and metaphorical uses in antiquity and the Renaissance. It becomes, in Bacon for example, a primary image of intellectual exploration. In the topographical poets Denham and Marvell, the river becomes the centre of landscape as image of creation, of political and historical contexts, and of the poet's own process of mind. The hazards of this sort of wide-ranging article are not wholly avoided; Denton in 'Appleton House' finds itself turned into yet another river. I include here mention of an article by Robert A. Greene (*JHI*) although it is concerned with Benjamin Whichcote, since it studies in useful detail the confusions between 'ingenious' and 'ingenuous' in the religious terminology of earlier seventeenth-century religious writings. Further research into such semantic specifics would be useful. To make more available the ideas in one of the big references books of the period, Christopher Grose has published an index of names and places mentioned in George Sandys's allegorical commentary to his

translation of *Metamorphoses*¹. References are to the page numbers of modern facsimile and the 1970 edition and there are full cross-references and sensible acceptance of the modern forms of names defamiliarized in Sandys.

2. Poetry

The admirable thoroughness, yet associated failure of selectivity, of some recent criticism of seventeenth-century poetry is epitomized in the publication of surely the longest single work devoted to one poem. Stephen Ratcliffe's study of Campion's 'Now winter nights enlarge'² inquires exhaustively into the musical and poetic structures of the song to discover in detail the 'aesthetics of complex simplicity'. The dogged analysis is necessarily informative and indeed reveals a series of rhyme-like features in syntax and melody as well as phonetic structure; as Hopkins wrote, 'All beauty may by metaphor be called rhyme'. However, Ratcliffe takes a long time to demonstrate this valuable central thesis, and spends much of it (tediously) warning the reader of the tediousness of painstaking analysis. On the whole this is a disappointingly mechanical work, upholding a noble ideal for the integrated study of early seventeenth-century lyrics, but enacting it without overall sympathy for the less technical complexities of Campion's art – the disarmingly empty joys in the poem, its philosophical implications, and the shifting harmonies which tell against the song's melodic pattern.

In contrast to such twentieth-century scholarly 'overkill', Jonathan Sawday (*N&Q*) reminds us that the only 'modern' edition of the poems of John Davies of Hereford is that by the worthy Victorian, Alexander Grosart. Sawday draws attention to manuscript corrections to a British Library copy of *Mirum in Modum* (1602) which Grosart ignored, but which appear to be in Davies's own hand.

June Dwyer (*SP*) attempts to conclude recent discussions of Fulke Greville's aesthetic by approaching this subject from the 'definitive' perspective of his use of metaphor. This leads to a revealing account of Greville's Calvinist attitude to poetry, particularly in the distinction between words as agents of deception and names as necessary to order. The evidence is more interesting than the essay's conclusion, the somewhat circular notion that Greville was not inept or unimaginative, because he was fulfilling the precise aesthetic task he had set himself. Meanwhile, Richard A. McCabe (*N&Q*) cites evidence for the relationship between Greville and Joseph Hall.

The poetic voice recorded in some accounts of Jonson's poetry has been, though loud and clear, a little restricted in range: Richard S. Peterson's achievement³ is by means of a scholarship of high fidelity to restore the harmonics. This is not a simple study in sources. It demonstrates rather the creative play of Jonson's mind across his reading of the Ancients which plants the individual poem in a fertile bed of allusion and implication. The poetry, he argues, effectively embodies the values, moral and social as much as cultural, involved in the apparently static idea of Imitation. In a series of general

¹ Ovid's 'Metamorphoses': an Index to the 1632 Commentary of George Sandys, by Christopher Grose. *Humana Civilitas* 7. Undena. pp. xi + 154. \$28.50.

² *Campion: On Song*, by Stephen Ratcliffe. RKP. pp. xvi + 200. £9.95.

³ *Imitation and Praise in the Poems of Ben Jonson*, by Richard S. Peterson. Yale. pp. xxi + 246. £12.95.

chapters, Professor Peterson establishes the parallel between the person praised in the poem and the process by which the poem is written and draws attention to a series of recurrent structural metaphors by which this is achieved. Imitation is the food which sustains the individual rooted in Stoic self-reliance. No dead effigy, he must be the good son and inheritor. Without mere blank identification, the images in which Jonson's values find expression spread their roots through the text, trees and plants, the building, travel and home, the vessel (a surprisingly rich series of meanings), Apollo and the dance. Even the abstract generality which troubles some readers of the encomiums is seen as the true expression for that permanent inner form clouded by outer circumstance, rescued also by Camden in his historical labours. The last three chapters apply the method outlined to three poems, 'An Epistle to One that Asked to be Sealed of the Tribe of Ben', the lines on Shakespeare, and the Cary/Morison ode. The publishers should share in the congratulations for keeping faith with the etymology of 'footnotes' and for the clarity of the illustrations.

Looking at some of the same poems, Don E. Wayne (*RMS*, 1979) reaches very different conclusions in a powerfully argued piece of Marxist criticism. Wayne detects a blandness in the encomiums which is effectively Jonson's comment on the unreality of the social hierarchy. The small scale of the epigram is seen as parallel to the contemporary movement in the portrait miniature; detail is reduced to achieve an art of generalization in the service of social conservatism. The poems can be read as the utterance of an official voice that makes possible to Jonson the private voice of satire. In making that bargain with himself, he concretizes in the Epigrams his existential and historical situation. My unregenerate worry with this determinist account is that the poems do not actually get read, in the usual sense, and that it becomes impossible for any poem to be both 'good' and in praise of an aristocratic order. At too great length, W. H. Herendeen (*JMRS*) advances a contrary case for the place of fact in Jonson's language of praise. The poet converts his reader by breaking through his binding egotism to create 'an objectivity and clarity of vision which transcends any single virtue'. This truthfulness combined with the generosity of naming names is derived from Camden and is the subject of the encomium on him. Sara Van Den Berg in *SP* tries to name 'Elizabeth, L.H.' who rather surprisingly turns out to be Bess of Hardwick.

On more formal issues raised by Jonson's poetry, Jonathan Z. Kamholtz (*SP*) in an important article argues for the coherent planning of the 1616 edition of the poems to place 'The Forrest' at its centre. Where the epigrams record the presence of an elect minority in a vicious crowd, 'The Forrest' concentrates its gaze on benign individuals sustaining a positive vision. The fifteen poems follow a plot that moves from assured inclusiveness, through restrictions and limitations imposed by the physical conditions of life, for example in love, to an acceptance of temporal incompleteness rooted in unfulfilled need and need of God. Close readings record the recoils and self-qualifications of the diction. A similar process by which the poet aspires to wisdom while he also urbanely mocks his own pretensions to it by calculated indecorums is attributed by Robert B. Pierce (*SP*) to the influence of Horace. Drawing on the range of Jonson's work, the writer finds the debt better paid in lines and phrases than in direct imitation, finds it in the conversational method and in the inclusion of a created personality in the poetry.

John Carey's full-length study of Donne⁴ argues that the poet's 'Life, Mind and Art' should not be separated in the face of critical inquiry. Carey's early chapter titles – 'The Art of Apostasy', 'The Art of Ambition' – demonstrate how unequivocal is this biographical and psychological approach to Donne's superbly perplexing art. Carey's sense of Donne's imagination shaped by apostasy and a desire for power is compellingly conveyed, but tends to sensationalize the life and render its literary output in melodramatic terms. The most notable reading in this vein is of the elegy 'To his Mistris Going to Bed', in which the lusty Donne is seen as a 'despotic lover' ordering his 'submissive girl-victim to strip'. Carey is receptive to the 'harsh' Donne of the 'Satyres', and hears these tones in the rest of Donne's work to such an extent that he misses the softer modulations. It is an odd kind of admiration in Carey to see Donne as 'above' the 'hypocrisy' of respect for the female in his love poems. But Carey's is criticism *con brio*, fluently written and exhilarating to read; it is sad that so energetic a manner should result in such misconceptions about individual works. However, in his discussion of Donne's fascination with changeableness, and in a lively concluding chapter on 'imagined corners' – Donne's passion for fusion – Carey has created a vivid image of Donne which it will be hard to ignore.

The newly-focused energies of Carey's book certainly correct previous critical attitudes to Donne's 'Progress of the Soule', a work whose invention and coherence, Carey argues, have been perversely misunderstood in the past. He demonstrates the intense physicality of Donne's description of the hatching bird and the developing embryo: 'Not until Hughes's *Crow* does anything comparable to *The Progresse of the Soule* happen in English poetry.' Ronald J. Corthell (*SEL*) defends the same work by means of a rather different approach, seeing it as a paradox, one of Donne's 'alarums to truth'. Drawing on the work of Rosalie Colie and Northrop Frye, Corthell suggests that the shifting tonalities and mimicking half-seriousness of the poem are deliberate parts of the strategy to show that something can be made, philosophically and poetically, of nothing. The open-endedness of the poem is seen as a sign of the generative power of paradox; the resultant searching for truth (perhaps found in the later 'Progres') is the reader's response to Donne's 'alarm'.

Donne's secular verse has been the subject of several illuminating notes this year. Bernard Richards (*Expl*) redefines 'flasks' in the 'Nocturnall upon S. Lucies Day' as a metaphor for the diminished sources of energy in the sun itself, not the midnight stars. Chinmoy Banerjee (*N&Q*) suggests that the lovers' 'better hemispheres' in 'The Good Morrow' are not only the freer world of love but also the undistorted hemispherical map of that world made in their eyes. Thus a spiritual truth about love is grounded in a concrete reference which continues the cartographic metaphor introduced earlier in the poem. Michael Cameron Andrews (*Expl*) cannot agree with Helen Gardner that the 'reclining' violet in 'The Ecstasy' has no overtones of carnal love, and provides Shakespearean evidence of its association with the bowers of Venus and Titania. Edgar F. Daniels (*Expl*) re-interprets syntactical details in the third 'Satyre' and 'Loves Diet', and argues more fully that the persona in 'The Undertaking' has been wrongly viewed as the object of ridicule.

Ingenious detective work on the Westmoreland Ms. enables Patrick F.

⁴ *John Donne: Life, Mind and Art*, by John Carey. Faber. pp. 303. £9.50.

O'Connell (*PQ*) to solve the mystery of the grouping of the few divine meditations which do not appear among the 'Holy Sonnets' of 1633.

Two articles consider classical influences on Donne's 'Satyres'. Against the background of Donne's acknowledged stylistic debt to Persius, Y. Shikany Eddy and Daniel P. Jaeckle (*SEL*) demonstrate the specific modelling of Donne's 'Satyre' I on Persius's third Satire. The parallels of structure, ambiguous voices, and philosophical stance are convincingly shown in the texture of Donne's consideration of moral inconsistency, and his Christian transformation of Stoic self-knowledge reveals his development of the classical source. A similar originality in Donne's imitation is stressed by M. Thomas Hester (*ELN*) in a note on Donne's use of bellows in 'Satyre' II; Hester refers to several classical antecedents to demonstrate that Donne was attacking both writers and actors through the metaphor.

Two respected scholars of seventeenth-century literature emerge once again this year by means of enterprising republications. The first 'Chicago Original', despite the series title, is a collection of largely familiar articles by Frank L. Huntley⁵, on writers who include Herbert, Milton, Hall, Taylor, and Browne. The volume is unified by the high level of scholarship and modestly persuasive aims of the essays; each 'tosses ideas around, uses fact where it fits, and hopes to convince that the proposition may, after all, be true'. Joseph H. Summers's equally restrained work on Herbert⁶ has also been reprinted, by MRTS, who have done students of the seventeenth century a real service in making this distinguished book available once more. Through all the flurry of Herbert criticism in the three decades since its publication, Summers's pioneering study has remained essential reading for its thorough learning and immense insight. In an article invited by *GHI*, Professor Summers discusses the origins of his book and the personal and critical influences upon it; with remarkable honesty he spells out the painful labours which led eventually to its publication in 1954.

Fittingly, Heather Asals's 'sequel' to Summers, her 'more advanced reading of Herbert's religion and art'⁷, also came out this year. It is a serious, difficult but brilliant book on the dynamics of Herbert's religious language as a bridge to the divine. The (sadly ugly) title takes us to the heart of the argument: all predication of the holy, as in 'This is my Body' at the Last Supper and in the Eucharist, is equivocal. Religious language constantly speaks of two in one, it puns and equivocates; Herbert writes of Christ as both 'light and fruit', sun and son. Herbert's poems are seen as essentially sacramental, for they 'break' the 'host' of language, the 'Word' itself. Theology and grammar work stimulatingly side by side in this impressive study. Asals's method is not to undertake extensive close readings (a characteristic of Herbert criticism which she dislikes) but to refer briefly to a great number of poems, always with perception, within a tightly argued scheme. Her five chapters 'decline' holy equivocacy: under 'nominative' she considers Herbert's awareness of the idea of writing as a subject; 'genitive' examines the possessive realms of 'thy' and 'my' in *The*

⁵ *Essays in Persuasion On Seventeenth-Century English Literature*, by Frank L. Huntley. UChic. pp. xi + 162. \$14.

⁶ *George Herbert: His Religion and Art*, by Joseph H. Summers. MRTS. MRS. pp. 247. \$13.95.

⁷ *Equivocal Predication: George Herbert's Way to God*, by Heather A. R. Asals. TorontoU. pp. xii + 139. £17.50.

Temple; 'accusative' deals with the Augustinian use of poetry where subject joins, by means of action, with the object, God; 'dative' involves the giving of the image of Christ in wisdom literature, and its influence on *The Temple*; and 'ablative' discusses the British Church as the place and face of God in Herbert's world. This logical sequence indicates the sophistication of Asals's literary-theological criticism, but only a reading of the densely packed book itself can do it full justice.

The peculiarities of religious language are further considered in relation to Herbert by Thomas F. Merrill (*Crit*) in a discussion of Herbert's 'Parodie'. He examines the poem alongside its secular model in order to demonstrate the syntactical parallels but logical asymmetry between the two poems; the status of the object addressed – a human female, or God – determines a different grammar for each poem. Thus Herbert does not merely adopt secular language, but uses it incarnationally, wearing its dress yet transforming its significance.

A conference in celebration of Herbert, held at the University of Michigan-Dearborn, has led to the publication of an important collection of widely ranging essays, well edited and beautifully presented⁸. The major areas of consideration are threefold: influences which offered a 'frame and fabrick' internalized by Herbert; detailed observations on specific poems or features; and the many 'voices' of *The Temple*. Chana Bloch considers the manner of Herbert's indebtedness to his chief source, the Bible, and finds biblical passages not as distinctive echoes but as integrated parts of his own text. In a subtle and intelligent essay (expanded and reprinted in *ELR*), Mario di Cesare notes the Johannine allusions in Herbert's 'Prayer' (I) which, like the Gospel, attempts to enact, rather than simply describe, prayer. Richard Strier argues (not altogether convincingly) that Calvinist influences on Herbert render his rational humanism ironic. Leah Sinanoglou Marcus is far more successful, demonstrating parallels in Herbert's attitudes to his own language and to the plain-style Anglican liturgy. Frances M. Malpezzi links the juxtaposition in *The Temple* of 'The Crosse' and 'The Flower' with the tradition of visual representations of Christ's death, and William A. Sessions outlines factually and critically the mutual respect of Herbert and Francis Bacon.

Two essays demonstrate the 'builder's care' in the creation of *The Temple*. John T. Shawcross examines Herbert's double poems (raising the question of whether they should be divided) and Sibyl Lutz Severance discovers numerological structures in *The Temple* in features which range from the obvious to the frankly unlikely. The use of 'Mine' and 'Thine' in Herbert's poems to express the tensions of independence and unity is traced by William V. Nestrick. In a refreshingly lively essay, Robert B. Hinman re-assesses *The Church-porch*, taking as his starting point Herbert's pun on 'verser' as both poet and con-man who simultaneously delights his readers and tricks them into sacrifice. Louise Schleiner considers Herbert as author of speaking-voice poems as well as lute-song lyrics, and demonstrates in Purcell's musical setting of 'Longing' how seventeenth-century composers responded to Herbert's less obviously lyrical verses.

John R. Mulder approaches the issue of persona in *The Temple* by recalling

⁸ *"Too Rich to Clothe the Sunne": Essays on George Herbert*, ed. by Claude J. Summers and Ted-Larry Pebworth. UPitt (1980). pp. xvi + 260. £12.65.

the description of the poems as 'a picture of . . . Spiritual Conflicts', contrasting this portrait with the type of Christ whom it illumines through contrast. Roger B. Rollin attempts to categorize the poems into two main groups, public or 'Sacred Poems' and more 'Private Ejaculations' (with a mixed group in between) and finds multiple poet-personae who are, perhaps, as variable as the readers who re-create them. The ignorance of the reader is shown to be on a par with that of the persona in 'The Collar', and Ilona Bell contemplates whether a true reading, like the poet's eventual discerning of the divine voice, depends upon grace. Ironically in the light of this essay, Anne C. Fowler examines personae in the 'Affliction' poems and argues that where the persona is in error (I and IV) the poem is more successful. Does this suggest a 'fallen' perspective on the need for drama in verse, or is it simply a case of the aesthetic appeal of deferred grace, the disproportionate joy at the one sinner who finally repents?

Too Rich to Clothe the Sunne is a rich and thought-provoking collection of essays, and in its range of interests it reflects predominant themes in Herbert criticism, which continues to be the 'growth area' of seventeenth-century poetic studies. The consideration of Herbert's influences and sources is furthered by a small book on the liturgy and its reflection in *The Temple*⁹. Rosemary Van Wengen-Shute provides a useful survey of the many aspects of the liturgy present in Herbert's work, not just in verbal echoes but in the liturgical mode of thought and the sense of a stable, timeless framework for his art. She also stresses the liturgical function of the poet as priest, one who shares in both the didactic responsibility and the worshippers' praise, the two major aspects of liturgy. Van Wengen-Shute is particularly discerning in her discussion of the time ambiguity of Herbert's poems which, like sacraments, make past events present to the senses and the spiritual imagination.

P. G. Stanwood (*GHJ*) develops the discussion of time and the liturgy in *The Temple* into an observation of circular movements within and between the poems. He sees these as reflecting the ceremonial aesthetic of the liturgy, which unites man and God and enters the circle of eternity where there is, as Thomas Browne wrote, 'no distinction of Tenses'. A closer look at the way in which Herbert used the Psalms is urged by Noel Kinnamon (*GHJ*), who begins the process by examining the influence on Herbert of Psalm structures (especially of lamentation), specific verses, and whole Psalms shaping individual poems as in the case of Psalm 73 and 'The Collar'. The influence of Herbert's family background, intellectual milieu, and spiritual surroundings – even to the detail of the roof of Great St Mary's, Cambridge – are considered by M. C. Bradbrook (*E&S*). This eclectic and accumulated definition of Herbert's 'ground' is of much interest, but the article as a whole is curiously lacking in direction or focus.

Critical knowledge of Herbert's intellectual context is also brought to bear upon particular poems. The comparison of Noah's ark and the Garden of Eden in 'Affliction' (V) is shown by Mary Ellen Rickey (*Expl*) to echo a homily of St Basil's, the work which Herbert is likely, as he says at the opening of the poem, to have 'read this day'. Oliver Steele (*GHJ*) points out that the 'stretching' of the poet 'to make the musick better' in 'Temper' (I) is an image from the Old

⁹ *George Herbert and the Liturgy of the Church of England*, by R. M. Van Wengen-Shute. Drukkerij de Kempenaer, Oegstgeest. pp. 183.

Testament harp, a type of the crucifixion. This claim is strengthened by reference to Cassiodorus's commentary on the Easter Psalm, and in the context of the poem indicates that the poet must imitate Christ even in his agony on the cross. Sidney Gottlieb (*ELN*) offers a useful visual gloss on the 'one eye' which Herbert keeps on heaven in 'Coloss. iii. 3', from Thomas Jenner's emblem book *The Soules Solace* (1626).

The interest in the voices of *The Temple* manifested in the Michigan essays is also reflected in an article by Marion Meilaender (*GHJ*) on speakers and hearers in Herbert's poems. God's pursuit of the soul is dramatized, she argues, by means of personae and interlocutors pitted against one another. This leads her to enlightened conclusions on the poems as processes rather than didactic conclusions. The process of one poem in particular, 'Heaven', is revealed by P. S. Weibly (*GHJ*) in a short but impressive essay on the eloquence of silence. The echo device in the poem resolves the problem of the poet as listener; by listening to himself, he perceives in the echo the divine word already within him. God's word is thus best presented through the reverberating medium of the poet's silence.

In the noisier arena of the early part of *The Temple*, Parker H. Johnson (*GHJ*) highlights the contractual terms of Herbert's praise, and shows how Herbert turns to economic metaphor to meditate and resolve his inequality with God. Susanne Woods (*GHJ*) examines another inequality in Herbert's verse, the variable line lengths and stanza forms of his lyrics. She suggests that, in their variety 'both natural and artful', these structural elements are the 'unhewn stones', the naturally eloquent frame for sacrifice described in 'The Altar'.

Herbert's Latin verse receives welcome and scholarly attention in an article by Kenneth Alan Hovey (*SP*) on 'Inventa Bellica'. This mini-epic parodying human progress was one of Herbert's earliest works, predating the Williams manuscript. In addition to discussing the origins of the poem as a companion piece to Thomas Reid's 'Inventa Adespota', Hovey provides editions and translations of both poems, and shows the changes which Herbert made when he adapted his parody into the sacred poem 'Triumphus Mortis'. Two notes in *GHJ* consider the way in which *The Temple* was adapted and used by its early readers. N. I. Matar cites the recommendation of Herbert's poems by Cromwell's chaplain, Peter Sterry; Raymond A. Anselment discusses seventeenth-century adaptations of *The Church-porch* in contexts as diverse as a Presbyterian sermon and a pamphlet on the evils of money.

In a stimulating essay on Jacobean and Caroline songs, Elsie Bickford Jorgens (*ELR*, 1980) argues that in an era when genuinely song-like poems were recognized within a clearly defined lyric tradition, the use of the title 'song' for any other poem would have been ironic. In a discussion of Henry Lawes's setting of Carew's 'Parting, Celia weeps', she highlights the conflict between formal and semantic structures within the poem, which makes musical response difficult; Lawes's strophic setting, for example, is inappropriately repetitive when the poem advances by development. Through a study of elements related to musical procedures, poems of this period can thus be identified as song-like or (in Carew's case) not.

Two notes consider Carew's wit in the light of his classical reading. Robert E. Jungman (*Expl*) identifies the 'flock of cackling Geese' in Carew's 'To Ben. Johnson' as deriving from the geese and swans metaphor in Lycidas's speech

from Virgil's 'Ninth Eclogue'. The praise of Jonson and the modest deprecation of Carew himself are intensified by this classical parallel. In finding the source for the opening lines of the 'Epilogue to a Play presented before the King and Queene' in Bruno's *Spaccio*, Michael P. Parker (*N&Q*) is able to confirm the attribution of the poem to Carew. The tactful employment of this philosophical reading in the poem also indicates that Carew's wit would adapt to courtly lyrical restraint.

Christopher S. Nassaar (*Expl*) argues that Lovelace's 'To Lucasta, Going to the Wars' is more complex and witty in the manner of Donne than has been admitted, particularly in its treatment of honour as power in the field of sexual conflict. The Cavalier debt to Donne is impressively traced by A. D. Cousins (*SP*) in an essay on Cleveland. The 'stylish bitterness' of Cleveland's virtuoso manner, particularly in his satires, is only seen properly, Cousins asserts, against the background of wit, kingship, and civility in the declining Cavalier civilization.

The historical forces at work in Herrick's 'Fairie Temple' are elucidated by Joan Ozark Holmer (*Ren&R*) in a convincing explanation of Herrick's strange use of religious detail and Puritan diction, as well as his invention of diminutive fairies. Holmer believes the poem is a satire of contemporary Puritan views of Anglican worship as papist and pagan; Herrick adopts his opponents' mode of attack in order to reduce and refute it.

Herrick is well represented in T. G. S. Cain's new anthology of earlier seventeenth-century verse¹⁰. Though this is a further sign of critical reevaluation of Herrick's seriousness, it inevitably reduces the space available for other major poets, among whom Marvell suffers most from a slightly thin selection. Both these poets appear in the first half of the anthology, devoted to ten major poets who include, interestingly, Drayton and Carew. The second half is devoted to a Miscellany of minor writers, with the refreshing exclusion of Quarles and helpful introduction of poets such as Townshend, Knevet, Godolphin, Philipott, and Cary. The anthology's strength lies in its resistance to modern literary categorization of poets of this period. Its introduction is informative and brief, qualities appropriate to a useful primary text for schools and universities.

One mid-century poet not represented in Cain's anthology is Thomas Pestell, six of whose poems have been brought to light by Allan Pritchard (*ELR*, 1980). Pestell, ejected by Parliament in 1646 and subsequently spending twelve years of hardship 'as a witherd leafe', appears to have written several poems in gratitude to Sir Justinian Isham who assisted him financially during the Interregnum. Pritchard also includes Pestell's fascinating poem 'On a funerall Sermon at Ashbie, 1649', a mockery of the bad Puritan sermon preached at the funeral of Lord Hastings who died of smallpox:

O that this Sweet Heroick thing shou'd bee
Thus twice Deformd, by a fowle Disease & thee!

This unpolished but witty poem remained in manuscript while Pestell's formal elegy for Hastings was published alongside those by Herrick, Marvell (see below), Denham, and Dryden.

¹⁰ *Jacobean and Caroline Poetry: An Anthology*, ed. by T. G. S. Cain. Methuen. pp. xvi + 334. £4.95.

In the wake of the publications for Marvell's tercentenary comes a full descriptive bibliography by Dan S. Collins¹¹; *finis coronat opus*. It includes a list of the original editions, of books and articles arranged chronologically to the end of 1980 and even, before the twentieth century, of allusions to Marvell. Such a book is serviceable only with a good index and in this case it includes, as well as what might be expected, a list of themes and of comparisons with other poets and of the specific poems that receive major comment.

Marvell's carefully preserved detachment has created the extensive critical debate here recorded as much as the scale of his achievement. Michael Gearin-Tosh (*E&S*) shows how this scepticism functions in the epitaph on Hastings. Published elaborately in 1649, the Hastings memorial volume indicates his descent from English kings and became a kind of surrogate mourning for Charles I. Yet Marvell keeps his distance from these royal associations: the court becomes a prison in the poem and the alchemical imagery confirms the dubiety of simple recipes for salvation in this life or the next.

In a useful note, G. D. Montsarrat (*ELN*, 1980) argues that 'not yet' applied to Cromwell in the 'Horatian Ode', in Marvell's habitual usage indicates not a threatened possibility but a simple intensive. Similarly, Anne E. Berthoff (*SewR*) takes 'set off' in the penultimate line of the first Fauconberg/Mary Cromwell wedding song to be not 'set off' but 'set, of,' where 'set' anticipates and contrasts with the astronomical reference to 'eclipse' in the next line. Richard F. Giles (*Expl*) understands 'recollecting' at l. 24 of 'On a Drop of Dew' in its religious sense and interprets the poem accordingly.

Alan Rudrum's fine Penguin edition of Vaughan's complete poems has now been issued in hardback here and in the U.S.A.¹² Rudrum's knowledge of Vaughan's intellectual background and his closeness to the Bible, amply demonstrated in the excellent annotations to the edition, are put to use again in a monograph on Vaughan in the 'Writers of Wales' series published on behalf of the Welsh Arts Council¹³. Though rather too fond of referring to his edition and his own published articles on Vaughan, Rudrum manages to keep the general reader in mind and offers a relaxed but systematic discussion of Vaughan's works, particularly *Silex Scintillans*. Readers already familiar with Vaughan will also gain from Rudrum's sense of the 'magnificent urgency' of Vaughan's language and the constant tension in his life and poetry between detachment and involvement.

Vaughan's Welshness, seen in terms of his response to landscape as well as his habits of language, is discussed by Rachel Trickett (*E&S*) in an elegant essay which compares Vaughan with Wordsworth in his need for physical vision as a prelude to revelation. Vaughan was, she argues, as much a visual as a visionary poet. The specific influence of the biblical 'Revelation' on Vaughan's symbolic stones in 'Regeneration' is noted by Josephine Evetts-Secker (*Expl*).

Vaughan features prominently in a consideration by Margaret Llasera (*EA*) of magnetism in earlier seventeenth-century poetry. She traces the development of this ready metaphor for the enigmatic forces of love and religious conversion, as it grew from Elizabethan notions of attraction into a scientific attitude influenced by William Gilbert's *De Magnete* (1600).

¹¹ *Andrew Marvell: A Reference Guide*, by Dan S. Collins. Hall. pp. xvi + 447. \$32.

¹² *Henry Vaughan: The Complete Poems*, ed. by Alan Rudrum. Yale. pp. 718. £15.

¹³ *Henry Vaughan*, by Alan Rudrum. UWales. pp. 135. £2.50.

The increasing interest in later metaphysical poetry at the expense of Donne is emphasized in Sharon Seelig's study of the poetic structures of belief in Herbert, Vaughan, and Traherne¹⁴. The effect, on poetic form and language, of the poets' understanding of the divine presence is observed by Seelig with sensitivity and discussed with authoritative understanding of the individual writers and their era. Her essay on Herbert is especially fine, combining effective detailed readings with a sense of *The Temple* as one long poem which progressively transforms expectation and conventional meaning. The book's title, derived from Browne's statement that 'light is the shadow of God', is most appropriate for Vaughan, whom Seelig views as the poet of light surrounded by darkness. The two chapters on Traherne, considering both the Dobell and Burney Mss., are not as consistently valuable as the earlier parts of the book. Nevertheless, they contain perceptive accounts of Traherne's rejection of signs, and the difficulty of the poetic celebration of limitlessness.

Antoinette B. Dauber (*Crit*) argues that Traherne's poetics transformed the lyrical mode, since the lyric is built around the transitional object which Traherne rejected as an obstacle between the human and his glimpse of the divine. Dauber writes with insight of Traherne's aspiration towards an unbodied poetry, a poetic which uses words without the traditional bondage of meaning or the implication of direct address. N. I. Matar (*N&Q*) supplies evidence which suggests that Traherne was less in sympathy with the Quakers than has been previously assumed, despite some affinities between Traherne and George Fox.

3. Prose

Lancelot Andrewes is paid more respect than attention and it is to be hoped that Elizabeth McCutcheon's brief bibliography of post-war studies (*ELR*) will help to stimulate the interest of graduate students. She lists the reel numbers of the Michigan microfilms on which his various works occur.

In a philosophically exact article, Jeffrey Barnouw (*JHI*) examines Bacon and Hobbes as contributors to the debate about the relations of reason and faith from Occam to Leibniz. He demonstrates that their arguments could be used either to subvert or substantiate the developing Deist thesis.

Browne's *Pseudodoxia Epidemica* had not been substantially edited before Robin Robbins's work on it¹⁵. It will not need to be done again. The sheer difficulties involved in the task of annotation speak for themselves. Where earlier editors of such learned texts tended to turn rather haphazardly for analogy and reference wherever their own, highly-informed, minds led them, Mr Robbins with discipline and a massive programme of reading has followed Browne's footsteps in his identifiable and extensive library. The allusions have authority, therefore, and the reader can follow intimately the writer's process of mind. The same sense of reality makes other references conform to Browne's life experience. Details of iconography refer to places familiar to him, Winchester, Norwich, the cities he knew on the continent. The represen-

¹⁴ *The Shadow of Eternity: Belief and Structure in Herbert, Vaughan and Traherne*, by Sharon Cadman Seelig. UKen. pp. vi + 194. \$16.50.

¹⁵ *Sir Thomas Browne's 'Pseudodoxia Epidemica'*, Vols. I and II, ed. by Robin Robbins. OUP. pp. lxii + 640, 641-1198. £80.

tative nature of the problems he discusses is confirmed by comparison with the early transactions of the Royal Society and Wren's voluminous annotations. Amidst a scholarship as exact as this, our spirits are kept high by the editor's good humour and sharpness of style. The Clarendon Press share in the credit by putting text and the splendidly illustrated notes in separate volumes.

In his introduction, Mr Robbins argues that the *Pseudodoxica* proceeds out of the scepticism of *Religio Medici* as a sign of Browne's new confidence in his capacity to identify truth. Taking his initial idea from Hakewill and his method from Bacon's *Advancement*, he gained independence from his tutors as he proceeded. He appeals not simply to reason and experience but to authority, so long used to maintain error, and by rival citation under the intervention of good sense clears spaces for fresh cultivation. Essentially a piece of *haute vulgarisation*, the book fostered the critical habit of mind and the growing belief of the educated in the idea of progress. The text is a rational hybrid using the first edition of 1646 as far as possible as a copy text and the final edition revised by Browne in 1672, for substantial content.

Burton, another great polymath of the period, though officially rather dismissive of astrology, had a keen private interest in it according to J. B. Bambrough (*RES*). In a notebook bound up with three treatises on the subject, he took rather selectively, notes for the Anatomy, cast nativities, and computed the identity of Oxford thieves and the whereabouts of stolen property. The mathematical knowledge needed to do this is the subject of expert comment by J. C. Eales in an appendix. Burton's discovery that his birth was marked by an ominous conjunction of Mars and Saturn, it is claimed, confirms the reality of the feelings in which his book originated and makes less convincing the attempt to see it as mock-encomium. K. F. Hölftgen (*ES*) gives to Burton's ghostly 'Bleskenius' the solid substance of Blefkenius, author of an inaccurate but popular account of Iceland.

The ten volumes of Donne's sermons are an intimidating labyrinth to the uninitiated but Troy D. Reeves has provided in the last volume of his index to them an invaluable clew¹⁶. This index of topics is based on Donne's own language, basically, though it is generously interpreted to include such phenomena as alchemy, the Royal Navy, and witches. Where the compiler has been so liberal it is maybe carping to dispute some of his choices. Why, for example, are Hell, mercy, and punishment carefully analysed as topics where damnation, election, and predestination are given as undigested sequences? Nevertheless, the range and nature of this index will make the point of view of the sermons available to many more people than those with a specific interest in Donne himself.

Donne's treatment of gender receives interesting feminist comment from Virginia Mollenkott (*JEGP*). In his usage of the idea of androgyny he explores the balance of the sexual roles, though his conscious interpretation of it subsumes the feminine within a conventionally understood masculine superiority. The most dramatic use occurs in the religious writing where he will cross sexual frontiers to celebrate the feminine role of humanity in relation to God (though I should have thought that was only another version of gender hierarchy).

¹⁶ *Index to the Sermons of John Donne: Vol. 3: Index to Topics*, by Troy D. Reeves. SSELER 95. USalz. pp. iii + 226.

Some mysterious coincidence seems to bring hitherto neglected works of major writers to simultaneous notice; four articles this year touch on Donne's *Letters to Several Persons* of 1651. Ernest W. Sullivan II (*PBSA*) tells a harrowing tale of the errors and omissions of the original text, compounded by Gosse, created by the censorship of Donne's survivors, careless printers, and still more careless editors and warns us that the bibliographer must establish a text before we can know what it is we are reading. In the meantime, John Carey writes interestingly on the letters to Goodyer (*E&S*). Characteristically without content, the style itself therefore becomes a re-creation of identity in the presence of the recipient, who is, as it were, being read by the letter. What we notice in the poems is true of these prose works, the importance of 'soul transference and the integrity of love and friendship', the excluding of the world and the desire for release from solitude. Ronald J. Corthell (*SP*) makes similar claims in the context of a study of *genre*. Part received form, part revelation of actual personality, the letter must afford what Demetrius calls 'glimpses of character'. Donne's letters, it is maintained, develop towards this goal, from satires in Senecan style, to the freedom of the Goodyer letters. The writer learns to enjoy in the humbleness of the *genre* a corresponding liberty to explore the 'I'. C. A. Patrides (*PQ*) is really concerned with the wider issue of how far Renaissance commentators recognize in St Paul the *genre* of the epistle. For most it is the mixed style rather than any shaping hand which is briefly acknowledged. Donne, however, recognizes the significance of epistle, places St Paul alongside pagan instances and praises him for offering instruction 'in cheerful forms'.

Emanuel Forde, who was among the most popular writers of prose fiction in the seventeenth century, has been restored to his readers by Anne Falk in a gently modernized edition of his *Montelyon*¹⁷. Her case on his behalf rests on seeing him as adaptor of an inheritance rather than as yet another failed claimant to the title of first novelist. He organizes the interlaced narrative of Romance to place climax in the design of his tale and to leave his hero in a gleaming position of moral supremacy. What might at first seem barrenness of style is convincingly presented as a cunning mixture of delay and briskness (though the special pleading here does tend to deny the life that sustains more lingering narratives). There are modest and exact explanatory notes to assist in this very practical attempt to revalue a neglected writer. The argument is continued by the same writer in *SP*. She challenges on the basis of Forde's work the common assumption that for a bourgeois readership the courtly romance became a sensational tale. Forde writing for educated middle-class ladies, makes love not war the centre of his staging in all his tales. Resourcefulness, a love ethic, and gallantry become the marks of the hero. Where the aristocratic romance uses wit, Forde uses situational comedy, however, to mark the limits within which passion is permitted.

In a useful brief addition to Thomas Fuller's biography, W. B. Patterson (*Studies in Church History*) describes how he lived during the Interregnum and finds evidence that during his occupancy of livings to which he was presented by Lay Patrons, his services conformed to the Westminster *Directory*.

To the enemies among whom Joseph Hall began his career, John R. C.

¹⁷ *Montelyon Knight of the Oracle by Emanuel Forde: A Modern Edition*, ed. by Anne Falk. SSELER 99. USalz. pp. xliii + 300.

Martyn (*N&Q*) points out we should now add John Owen, who joined his Oxford colleagues by writing an epigram to attack the Cambridge satirist. A later epigram is friendlier to the author of the *Vows and Meditations*.

Edward Herbert, buried by Sir Sidney Lee on 20 August 1648, had already been in his grave for fifteen days, according to evidence found by Evelyn G. Rogers (*N&Q*).

Where did Hobbes stand in relation to Metaphysical style? Elizabeth J. Cook (*JWCI*) in a splendid article maintains that though his aesthetic was consciously opposed to it, his account of mental process provided it with a theoretical base. The mind becomes for him a congeries of physically derived images over which the fancy swoops with 'wonderful celerity' to find support for the thinker's desires and designs. In that case no image can be 'far-fetched' yet, on the other hand, the ancient theory of 'mystical correspondences has been replaced by determination'. The 1652 English version of Hobbes's *De Cive*, M. M. Goldsmith claims (*JWCI*), with title-pages of Van Veen emblems turned into royalist icons, was thus transformed into an argument for legitimacy. In the same area of political debate, James Cotton (*JHI*) shows that Harington went behind Hobbes to his sources, among others William Harvey, in order to reach different conclusions from similar premises.

Milton

C. A. PATRIDES

1. General

The naïve among us might have thought that one formidable Marxist appraisal of Milton, Christopher Hill's *Milton and the English Revolution* (1977), would have sufficed for a time. But an equally formidable appraisal is now also available, and it has an almost identical title¹. Its author, Andrew Milner, prefers to labour under the shadow rather of Lucien Goldmann than of Marx, however. Hill's work is hailed ('boldly adventurous') only to be censured in due course as a 'misreading' of Milton's major poems, and an 'unsatisfactory' misreading at that. But in effect Milner displaces one methodology by another, doubtless convinced that his particular approach is quite flawless. Fortunately, he has read widely and he has read carefully; inflexible, doctrinaire views are in consequence qualified, especially by the poetry considered as poetry; and generalizations are ventured very much this side of any pretentious method. In the end, this latest study of Milton within the context of the English Revolution is not likely to irritate by its partisanship, and may even induce some understanding of the political complexities that confronted Milton.

John Hollander's pursuit of echo – 'a way of alluding that is inherently poetic', he says – leads him to meander not only far and wide, but often very far and very wide indeed². As a pursuit by an interesting poet, the enterprise is in itself interesting; but as a sustained study of a 'phenomenon' at once literal and literary, the effort hesitates between the ambition to be primarily suggestive and the need to be constructively detailed. Like many another poet whom Hollander favours, Milton figures prominently throughout; but the consequence is by no means as exuberant as the pyrotechnics of Angus Fletcher, to whom this slim and elegantly produced volume is dedicated (cf. YW 52.237–8).

Archie Burnett in *Milton's Style*³ wisely eschews *Paradise Lost*; but every other poem from the twin lyrics to *Samson Agonistes* is discussed with commitment and, habitually, with considerable verve. Extremely lucid throughout, Burnett's study pursues adjectival patterns and image clusters – but not,

¹ *John Milton and the English Revolution: A Study in the Sociology of Literature*, by Andrew Milner. Macmillan; B&N. pp. vii + 248. £15 or \$29.50.

² *The Figure of Echo: A Mode of Allusion in Milton and After*, by John Hollander. UCal. pp. x + 155. \$17.50.

³ *Milton's Style: The Shorter Poems, 'Paradise Regained', and 'Samson Agonistes'*, by Archie Burnett. Longman. pp. xiv + 187. hb £8.50 or \$19.95, pb £3.95 or \$7.50.

oddly enough, scansion – with the assistance of several tubular compilations and in the light of some of the better critical judgements ventured to date. But the controlling intelligence and common sense of the author is so evident throughout that teachers may readily trust *Milton's Style* to their students, even as they themselves are likely to learn much from this attractively written, persuasively argued, and invariably sage essay in the poetics of a master craftsman.

One of the year's best essays on Milton generally, Stanley Fish's 'The Temptation to Action in Milton's Poetry' (*ELH*) denies that the poet is insufficiently dramatic simply because action in his poems is invariably withheld; on the contrary, Fish argues, Milton obliges us to acknowledge that to stand in place is often the right decision, even where it involves no action at all. Among essays of biographical interest, Robert T. Fallon in 'Milton in Anarchy, 1659–1660: A Question of Consistency' (*SEL*) ably amends the record of Milton's activities just before the Restoration, inclusive of his relations with Oliver Cromwell; Leo Miller remarks on a portrait said to be of Milton's mother Sara (*MiltonQ*); and Richard F. Hardin remonstrates on one of Milton's more radical admirers, Edward Sexby (*MiltonQ*). Studies of Milton's impact on subsequent poets include in the first instance David R. Anderson's suggestive essay 'Milton's Influence on Thomson: The Uses of Landscape', in the fifteenth volume of the ever-substantial *Milton Studies*⁴.

The Milton Center of Japan continues its impressive activities: the year's volume of *MCJNews* – the fifth in the continuing series – gives abstracts of a special lecture by Fumio Ochi, the Center's president, and of the various lectures delivered at an annual conference and three different colloquia. The volume concludes with a bibliography of Milton studies in Japan during 1979.

William Empson's *Milton's God* (1961, revised 1965) is now available in paperback⁵; and while it remains the most popular of adverse criticisms of Milton, it is also, by now, distinctly dated. Edward LeComte's *Dictionary of Puns in Milton's English Poetry* (ColU) and Roger Lejosne's *La Raison dans l'œuvre de John Milton* (Didier) were not available for notice.

2. The Shorter Poems

Richard Mallette's *Spenser, Milton, and Renaissance Pastoral*⁶ is the most self-indulgent of studies to appear in a long time. Its primary concern, the pastoral in theory and practice, has after all been studied by many other scholars in greater depth; and its two protagonists, Spenser and Milton, can scarcely be said to have been neglected. Yet Mallette's approach is as different as it is original. He is interested neither in Spenser's possible influence on Milton nor in the affinities between them whether particular or general; he is on the contrary interested in the ways that their imagination responded, severally and diversely, to the pastoral tradition. The juxtaposition in these terms proves most fruitful, yielding insights apparently familiar but actually novel in relation especially to the role of the poet as conceived within one

⁴ *Milton Studies*, Vol. XV, ed. by James D. Simmonds. UPitt. pp. 255. \$21.95.

⁵ *Milton's God*, by William Empson. CUP. pp. 343. pb £6.95 or \$15.95.

⁶ *Spenser, Milton, and Renaissance Pastoral*, by Richard Mallette. BuckUP. pp. 224. \$18.

context by Spenser, within another by Milton. Of the two lengthy chapters devoted to Milton, one is on his early pastorals arrestingly inclusive of the Nativity Ode but surprisingly exclusive of *Comus*, and the other is on *Lycidas* and *Epitaphium Damonis*. However, at no time does Mallette treat Milton in isolation. At every turn Milton's achievement is illumined, in material ways, by unfailingly helpful invocations of the entire tradition.

Gale H. Carrithers Jr, in 'Poems (1645): On Growing Up' (*MiltonS*), argues that the English poems within the collected edition of 1645 possess 'a higher degree of coherence' than has hitherto been realized; but the thesis is much too selective in its emphases to persuade fully. I. S. MacLaren in 'Milton's Nativity Ode: The Function of Poetry and Structures of Response in 1629' (*MiltonS*) mounts a search for the poem's 'poetical purpose' expressive of Milton's ambitions within a particular political context; he appends, too, an eminently useful bibliography of twentieth-century criticism – no fewer than eighty-eight items! In two other studies of the poem, Robert L. Entzminger in 'The Epiphanies in Milton's Nativity Ode' (*RenP*) revisits some familiar aspects of the poem but states them anew with attractive commitment, and J. R. Romano in 'Heaven's Youngest Teemed Star' (*MiltonQ*) annotates exhaustively the Ode's allusion at l. 240.

In a major re-assessment of *Lycidas*, Stanley E. Fish begins by looking into John Crowe Ransom's famous essay 'A Poem Nearly Anonymous' (1933) and ends by finding Milton's elegy to be 'A Poem Finally Anonymous'.⁷ The claimed anonymity is not even distantly related to Ransom's suspicions about Milton's egoism; it is on the contrary related to the evidence that Fish argues is testimony to Milton's humility, notably in the way that the poet increasingly silences himself through a negation of the illusions with which his poem begins. Fish's essay has already formed part of the new and revised edition of C. A. Patrides's collection of essays on the poem, *Milton's 'Lycidas': The Tradition and the Poem* (1961), now much expanded in the version published by UMiss (1983).

In another major essay on *Lycidas*, Michael Fixler's '“Unexpressive Song”: Form and Enigma Variations in *Lycidas*' (*MiltonS*), the elegy's prophetic character is studied as a manifestation of the poet's faith in 'the harmony of discordant experience under the aspect of Christian eternity'; but, as always with Fixler's essays, the present one explodes in a variety of directions to suggest the poem's remarkably broad circumference. John Mulryan in 'Milton's *Lycidas* and the Italian Mythographers: Some Suggestive Parallels in their Treatment of Mythological Subjects' (*MiltonQ*) usefully alerts us to the importance of mythographers in any effort better to understand the poet's allusions. In connection with Milton's other pastoral elegy, Lawrence V. Ryan in 'Milton's *Epitaphium Damonis* and B. Zanchi's Elegy on Baldassare Castiglione' (*HumLov*) provides the text of the latter's *Damon* (1553) and examines its relationship to Milton's poem.

Anthony Low studies 'The Unity of Milton's *Elegia Sexta*' (*ELR*) in terms of its spirit, here interestingly claimed to be essentially 'festive', while Dana Brand in 'Self-Construction and Self-Dissolution in *L'Allegro* and *Il Penseroso*' (*MiltonQ*) discusses the twin lyrics' alternate strategies. In connection

⁷ In *Glyph* 8, ed. by Walter B. Michaels. Johns Hopkins Textual Studies. JHU. pp. 242, hb \$16.50 or pb \$6.95.

with the sonnets, James G. Mengert in 'The Resistance of Milton's Sonnets' (*ELR*) discourses authoritatively on the peculiar tendency of the sonnets to look beyond themselves as well as their form towards a higher, divine design; William A. Shullenberger in 'The Power of the Copula in Milton's Sonnet VII' (*MiltonS*) sees the sonnet 'How soon hath time' as 'a brief syntactical drama which enacts the same story as Milton's later and grander works'; and Lawrence A. Sasek re-reads Sonnet XIX in an effort to resolve the problem centred on 'half my days' (*MiltonQ*).

3. 'Paradise Lost'

Joseph H. Summers's brilliant study of the epic, *The Muse's Method* (1962), is now available in a reprint within the series of 'Medieval and Renaissance Texts and Studies' of SUNY at Binghamton⁸. At once authoritatively argued and lucidly written, *The Muse's Method* is probably the best single study of *Paradise Lost* to have been written over the last three or four decades.

The publication in 1970 of Michael Lieb's *Dialectics of Creation* heralded the advent of a responsible scholar given at times – but only at times – to overenthusiastic readings (YW 51.235–6). In the ensuing decade his sense of responsibility increased, witness the several noteworthy essays that these pages recorded with mounting expectations (YW 53.245, 55.290, 58.206). At last, Lieb has provided us with the anticipated major work, *Poetics of the Holy*⁹, its circumference sufficiently generous to compare favourably with the boldest of recent studies of the sum of Milton's endeavours, Mary Ann Radzinowicz's *Toward 'Samson Agonistes': The Growth of Milton's Mind* (YW 59.213–14). In the event, however, Lieb refuses to countenance Radzinowicz's view of Milton's essentially rationalist bent. On the contrary, he claims, Milton's outlook is fundamentally 'sacral', which is to say so fully committed to the numinous that it transcends the merely rational. Lieb's ultimate ambition is to claim for Milton's thought in general, and for *Paradise Lost* in particular, a 'universality of sentiment' similar to – and possibly identical with – the religious temper at its most characteristic. Shrewdly, he bypasses the more expressly theological dimensions of the poem – for example, the specifically Protestant theory of the Atonement propounded in Book III – in order to focus on the 'sacral' nature of 'place', 'name', 'light', 'Presence', war in its apocalyptic dimension, and 'holy rest'. Readers who are yet to respond to Milton's God will certainly be surprised to be assured that *Paradise Lost* reflects our diverse religious experiences, whatever their particular thrusts. Yet Lieb must be heard attentively, for it may well be that in the course of emphasizing the rationalism of Milton's epic we have, perchance, misplaced its celebration of mystery.

In the first of five essays on *Paradise Lost* in *Milton Studies*⁴, Robert T. Fallon's 'Milton's Epics and the Spanish War: Toward a Poetics of Experience' argues that the political events in Milton's time left an indelible mark on the poet's imagination; witness the extent to which the war with Spain (1655–9)

⁸ *The Muse's Method: An Introduction to 'Paradise Lost'*, by Joseph H. Summers. CMERS. pp. 227. hb \$12, pb \$4.50.

⁹ *Poetics of the Holy: A Reading of 'Paradise Lost'*, by Michael Lieb. UNC. pp. xxi + 442. \$28.

appears crucially to have affected aspects of his portrayal of Good at war with Evil. Next, Albert C. Labriola's '“Thy Humiliation Shall Exalt”': The Christology of *Paradise Lost*' examines the theological and poetic intricacies involved in the Son's humiliation and exaltation on the one hand, and Satan's parodic enactment of them on the other; Elizabeth J. Wood's '“Improv'd by Tract of Time”': Metaphysics and Measurement in *Paradise Lost*' discourses ably on some implications of the pattern of time but somehow manages to sidestep its frequently expounded place within the poem's Christian view of history; while Cheryl H. Fresch's '“As the Rabbines Expound”': Milton, Genesis, and the Rabbis' extends substantially our knowledge of the correspondences between rabbinical exegeses of the Bible and *Paradise Lost*. Finally, John Dixon Hunt's 'Milton and the Making of the English Landscape Garden' considers a number of Milton's 'possible debts' to his experience of Italianate gardens.

Martin Mueller's 'The Tragic Epic: *Paradise Lost* and *The Iliad*' – part of his sustained inquiry into 'the imitation of Greek tragedy'¹⁰ – dwells on the 'striking analogues' in the two poems' equally substantial concern with death. Robert A. Brinkley in 'The Dilemma of *Paradise Lost*' (*ERC*) attempts to delineate the authoritative 'sovereign expression' of the poem's voice; but the sharply observed generalizations are at times imperilled by a fondness for Very Modern Terminology. Susan R. Carlton in 'The Inward Image' (*MiltonQ*) studies the implications of 'image' in an effort to understand its enactment within the reader. In one of the most detailed discourses on the Fall written of late, John Reichert in '“Against his Better Knowledge”': A Case for Adam' (*ELH*) denies that Adam's reason failed him when he partook of the Fall; on the contrary, his intellectual conduct before the Fall suggests that he was – as Milton states – 'not deceiv'd' (IX.998). Elaine B. Safer in 'The Use of Contraries: Milton's Adaptation of Dialectic in *Paradise Lost*' (*Ariel*) studies the exchanges between Abdiel and Satan (Book V), and between the Father and the Son (Book III), as diverse manifestations of the Platonic debate.

William A. McClung in 'The Architecture of Pandaemonium' (*MiltonQ*) provides evidence to confirm the frequent identification of the palace in Hell with St Peter's in Rome. Stevie Davies in 'Triumph and Anti-Triumph: Milton's Satan and the Roman Emperors in *Paradise Lost*' (*EA*) argues evocatively and persuasively that Milton's conception of Satan draws not only on military models generally but on Roman imperial models particularly. Robert H. Bell in '“Blushing like the morn”': Milton's Human Comedy' (*MiltonQ*) maps the principal contours of the 'comedy' in the exchanges between Adam and Raphael in Book VIII. Jessica P. Pecorino in 'Eve Unparadised: Milton's Expulsion and Iconographic Tradition' (*MiltonQ*) emphasizes with the assistance of several illustrations that the expulsion scene is 'revolutionary' especially in its conception of Eve. Finally, annotations of the poem (all in *MiltonQ*) include Julia B. Holloway's on I.717–18, John T. Shawcross's on I.759–76, William Brennan's on V.469–70, and Charles S. Ross's on VII.463–9.

¹⁰ *Children of Oedipus and other essays in the imitation of Greek tragedy 1550–1800*, by Martin Mueller. UTor (1980). pp. xiv + 282. \$25.

4. 'Paradise Regained' and 'Samson Agonistes'

Henry J. Laskowsky in 'A Pinnacle of the Sublime: Christ's Victory of Style in *Paradise Regained*' (*MiltonQ*) usefully contrasts Christ's style with Satan's; but a longer study would have been much more persuasive. William A. McClung in 'The Pinnacle of the Temple' (*MiltonQ*) provides useful annotation on traditional views on the place of Christ's final temptation in *Paradise Regained*.

Martin Mueller's 'The Tragedy of Deliverance: *Samson Agonistes*' – part of a comprehensive study already cited¹⁰ – discusses the poet's 'manipulation of classic models' in order to attain the optimum of desired response. An essay by Camille W. Slight on casuistry in *Samson Agonistes*, first published in 1975 (YW 56.219), now re-appears considerably revised as the concluding chapter of the most sustained study yet of the casuistical tradition during the Renaissance in England¹¹. Wendy Furman in '*Samson Agonistes* as Christian Tragedy: A Corrective View' (*PQ*) argues with a maximum of polemical animosity that the play is essentially a Christian tragedy within the 'divine comedy' of our existence.

5. Prose

The variety of the year's studies of Milton's prose is reflected in the highly diversified essays published. First, Henry S. Limouze in 'Joseph Hall and the Prose Style of John Milton' (*MiltonS*) examines in commendably profuse detail the reasons for Milton's antipathy to the very style of his opponent in the 1640s, inclusive of Hall's 'heavy-handed manipulation and verbal fog'. Next, Richard McCabe revisits 'The Form and Methods of Milton's *Animadversions upon the Remonstrants Defence against Smectymnuus*' (*ELN*), while one of Frank L. Huntley's *Essays in Persuasion*¹² raises the question 'Who "confuted" John Milton in 1642?' and, in response, considers Robert Dunkin and his *Confutation of the Animadversions upon the Remonstrant against Smectymnuus*. Anthony Low connects the reference in *Areopagitica* to an eagle with Pindar's second Olympian ode (*ELN*). William Brennan in 'Milton's *Of Education* and the *translatio studii*' (*MiltonQ*) annotates Milton's response to the widespread belief that learning advances from East to West. Lana Cable in 'Coupling Logic and Milton's Doctrine of Divorce' (*MiltonS*) attends to the rhetorical strategies of the divorce tracts in an attempt to demonstrate the extent to which Milton 'radically redefines common terms, ideas, and assumptions about marriage and divorce'. Finally, in connection with *De doctrina christiana*, Gordon Campbell notes that Milton's claim that the Greek *κρίζειν*, like its counterparts in Hebrew and Latin (*create*), cannot signify 'to create out of nothing', is in fact a Renaissance commonplace (*N&Q*).

¹¹ *The Casuistical Tradition in Shakespeare, Donne, Herbert, and Milton*, by Camille Wells Slight. Princeton. pp. xix + 307. \$21 or £12.80.

¹² *Essays in Persuasion: On Seventeenth-Century English Literature*, by Frank Livingstone Huntley. UChic. pp. xi + 162. \$14.

The Later Seventeenth Century

JAMES OGDEN and STUART SILLARS

This chapter has four sections: 1. General; 2. Dryden; 3. Other authors; 4. Background. The treatment of background studies is highly selective, depending mainly on what was sent for review. The want of review copies may have affected the balance of other sections. Contributions by Stuart Sillars are identified by his initials.

1. General

Of current bibliographies, the most current and comprehensive remain those in *Restoration*, contributed this year by Connie Capers Thorson and Frank McCormick. McCormick's list is twice as long as Thorson's, gives full coverage of general and background studies, and introduces a better system of classification. *Scriblerian* assesses articles and reviews books on Dryden and some other Restoration authors and subjects. 'Restoration Studies for 1979' (*PQ*, 1980) by Dustin Griffin, and 'Recent Studies in the Restoration and Eighteenth Century' (*SEL*) by Richard B. Schwartz, are both useful, and Griffin considers articles as well as books. The third and fourth volumes of *The Eighteenth Century: A Current Bibliography*¹, recording work done in or before 1977 and 1978, appeared after a delay. They list and often discuss 'significant' work on life, literature, and art, from about 1660 to 1800. As the wanton growth of scholarship derides our industry, these volumes are a valuable source of comment on work beyond the scope of this chapter, especially in the field of philosophy. But their reviewing policy is a puzzle. Robert D. Hume on van der Weele on Restoration comedy (1978, p. 274; YW 59.219) finely exemplifies the use of a sledgehammer to crack a nut, but relatively important books, such as Duffy on Aphra Behn and Farley-Hills on Rochester's poetry, are not reviewed at all.

The revised and enlarged second edition of Wing reached its second volume². It is welcomed by D. F. McKenzie (*TLS*, 17 December 1982) but he feels obliged to say that 'in its present form' Wing 'can never perhaps be a high flyer'. Its accounts of variant forms of books and locations of copies are

¹ *The Eighteenth Century: A Current Bibliography*, N.S. 3 (for 1977) and N.S. 4 (for 1978), ed. by Robert R. Allen. AMSP. pp. [viii] + 318 and [viii] + 526.

² *Short-Title Catalogue of Books Printed in England, Scotland, Ireland, Wales and British America and of English Books Printed in Other Countries, 1641-1700*, comp. by Donald Wing. Second ed., rev. and enlarged. Vol. 2: *England - Oyez*. MLA. pp. 690. \$300.

unsatisfactory. Such criticism should not detract from the great work and may help to improve future volumes. 'English Books 1501–1800' acquired by the British Library from 1975 to 1981 are discussed by Jean Archibald and M. J. Jannetta (*BLJ*). One of the acquisitions is the second volume of Wycherley's *Posthumous Works* (1729), edited by Pope.

Two books bravely broached the important but impossible subject of love in our period. Peter Malekin's *Liberty and Love*³ sees it in the immediate context of English history, and Jean Hagstrum's *Sex and Sensibility*⁴ in the vast perspective of European Enlightenment. The former is a study of life and literature in the Commonwealth and Restoration. To show that the changes of those times affect the way we live now, Malekin examines 'the family-in-large of the state and the state-in-little of the family', emphasizing the critique of paternalism in both. The first part of the book, on liberty, discusses political ideas from Filmer to Locke, and their relevance to Denham's *Cooper's Hill*, Marvell's political poems, *Paradise Lost*, and the Restoration satirists. The second part, on love, drawing on the work of Lawrence Stone⁵ and other social historians, discusses the woman's role in the family in theory and practice, and its relevance to love poetry, *Paradise Lost*, and Restoration comedy. I was surprised at the omission from this part of Bunyan and Dryden, and still more at the statement that *Pilgrim's Progress* does not relate to the book's themes. Wisely Malekin does not claim that changes in the family and the state are simply related as cause and effect, and suggests that fundamental explanations are to be sought less in economics than in the mind of man. *Sex and Sensibility* is also indebted to Stone, especially to his discovery of 'the warmth and autonomy of the eighteenth century'. Hagstrum finds 'parallel phenomena' in the literature, art, and music of the Enlightenment, and especially the union of eroticism and delicacy in English literature. A major theme is 'the domestication of heroism' in *Paradise Lost* and, more remarkably, Dryden's heroic plays; here a comparison of *Paradise Lost* and *The State of Innocence* might have shown that the advantage, if that is what it is, is not all on Dryden's side. Dryden in this enthusiastic portrayal becomes 'the father of English sensibility' as well as criticism – the two go together, after all – and the love he presents is both spiritual and physical, or, in a word, human. Hagstrum also illuminates other Restoration authors who wrote powerfully on the associations of love with death, violence, madness, instinctive behaviour, and the passions generally: Aphra Behn, Southerne, Lee, Congreve, Otway, and finally Dennis the critic, who 'on the threshold of what has been too often called the age of reason . . . proclaims the primacy of the passions in art and justifies that primacy by their presence in all men everywhere'.

Comparisons of these books may be odious. Malekin has done his best on a sabbatical term; Hagstrum revels in the rich scholarly and financial resources of America. Malekin writes within constraints which do not seem wholly of his own making; Hagstrum writes elegantly and copiously, without o'erflowing

³ *Liberty and Love: English Literature and Society 1640–88*, by Peter Malekin. Hutchinson. pp. x + 219. £10.

⁴ *Sex and Sensibility: Ideal and Erotic Love from Milton to Mozart*, by Jean H. Hagstrum. UChic (1980). pp. xiv + 350; 33 illus. £21.

⁵ *The Family, Sex and Marriage in England, 1500–1800*, by Lawrence Stone. W&N (1977). pp. 800.

full. Malekin addresses 'the intelligent and energetic general rather than specialist reader', who must have interests in history and our present discontents; Hagstrum the scholar or enthusiast, who must have interests in the arts and sentiments to which every bosom returns an echo.

Sex with sensibility, or romantic love, was unknown to the poor till the late eighteenth century, according to Stone. The evidence of chapbook fiction contradicts him, according to Margaret Spufford's *Popular Fiction and its Readership in Seventeenth-Century England*⁶. Her main concern is to answer the questions, how widespread was literacy, and what did the common people read, apart from the Bible, sectarian pamphlets, and almanacs? She argues that by the end of the century some thirty per cent of men and an unknown percentage of women could read chapbooks, that some 2500 chapmen were licensed to hawk them round England and Wales, and that the Pepys collection offers a good cross-section. It helps us to enter the imaginative world or 'mental jumble' in which our ancestors lived; tales of chivalry and bawdry such as *Valentine and Orson*, *Jane Shore*, *Honest John and Loving Kate*, and *Mother Bunch* were standard reading for the poor from the sixteenth to the nineteenth century. Confessions of their schoolboy tastes by Johnson, Burke, and other literary men who loved the chapbook versions of chivalric romances show that the gap between popular and élite culture was not absolute. Hobbes could be mentioned as another who repented reading 'romances and playes', though Aubrey suggests he need not have done. Dr Spufford is often quietly controversial: her contradiction of Stone has been mentioned; Roger Thompson's work (YW 57.185-6, 200-1) is criticized for overemphasizing the merry and bawdy elements in Pepy's collection; her comparison of this collection with the *bibliothèque bleu de Troyes* is attacked by Gordon Williams (*Lib*, 1982). Still, her book is obviously one which serious students of our culture cannot ignore, it is well written, and it is attractively illustrated by woodcuts from the chapbooks.

General articles deserving mention include Kevin Cope's 'The Infinite Perimeter: Human Nature and Ethical Mediation in Six Restoration Writers' (*Restoration*). Cope sees Cowley, Rochester, Butler, Halifax, and Cudworth as pursuing ideas of human nature which could incorporate the spiritual and the material. Dryden, especially in *The Medall* and *Religio Laici*, reconciled apparent contradictions, and balanced the impulses to contract and to expand the area of legitimate human experience. Patricia Phillips's 'The Lady's Journal (1693)' (*SN*) examines the first journal for and by women. It follows the pattern of *The Gentleman's Journal*, but almost all the contributions are by women. In an editorial, Peter Motteux remarks on women's originality as authors and 'incredible Perspicuity' as critics. His selection of poems and essays concerns women's emotional and intellectual experience; the practical advice which, according to Ms Phillips, characterizes women's magazines today is strikingly absent. John D. Patterson's 'The Restoration Ramble' (*N&Q*) notes that in our period the verb 'ramble' often meant 'go out in search of sex'. The verbs 'range' and 'rove' had similar meanings. Patterson gives nice examples and remarks that the 'ramble poem' was a subgenre of Restoration

⁶ *Small Books and Pleasant Histories: Popular Fiction and its Readership in Seventeenth-Century England*, by Margaret Spufford. Methuen. pp. xxi + 275; 36 illus. £14.95.

poetry. By the middle of the next century the sexual meaning was archaic enough for Johnson to call a periodical *The Rambler*. Patterson does not speculate on what went through Dryden's mind when he said 'the nature of a preface is rambling'.

(a) *Poetry*

Eric Rothstein's *Restoration and Eighteenth-Century Poetry*⁷ is a volume in a new general history of English poetry. Such works are sometimes nothing but disguised chronicles; here the chronicle appears undisguised but relegated to a huge appendix, which usefully lists and describes the principal poems and collections year by year. The body of the book consists of four long chapters, on the progress of the various genres before and after 1720, aspects of style, and 'the uses of the past'. These are meant for consecutive reading rather than occasional consultation, but the Restoration poets can be found through the index. Dryden and Rochester appear from time to time in a mighty range of minor poets; thus the opening section on panegyric leads quickly from Waller and Cowley to Shipman, Norris, Pomfret, Heyrick, Hopkins, Gould, Tutchin, and Lady Chudleigh. No mute Miltons are found, and it may seem Rothstein has scaled mountains of poetical monotony simply because they are there. His general idea of Restoration poetry is that it was fascinated by power; of poetry after 1720, that it was 'a call for fellow-feeling'. This change evokes the full development of the period's characteristic 'positional' style, which puts things in their places, and alerts readers to a poem's tradition. Rothstein is properly sceptical of the elaborate allusiveness some critics discern: 'Poets who insisted on central complex allusions advertised them in footnotes or titles.' Specialists will probably read this book with more profit than students, but all will have to exercise some patience; the style is only occasionally lively, and the typographical design is unattractive.

(b) *Drama*

Brian Corman's 'Restoration Drama: Directions of Pursuit' (*Restoration*) is a review-essay on the most important recent books, including Susan Staves's *Players' Sceptres* (YW 60.221), Robert Hume's *London Theatre World* (see below), and Peter Holland's *The Ornament of Action* (YW 60.222). Though the meaning is clear enough, Corman's remark that one happier result of recent permissiveness was that 'Restoration drama suddenly appeared rather tame' seems unguarded.

Between 1660 and 1720 the two London theatre companies put on more plays by women than did all the London theatres between 1920 and 1980. This bold, though I suspect false, claim is made by Fidelis Morgan in introducing an anthology⁸ of plays by the first generation of women playwrights: Aphra Behn's *The Lucky Chance*, Catherine Trotter's *The Fatal Friendship*, Mary Manley's *The Royal Mischief*, Mary Pix's *The Innocent Mistress*, and Susannah Centlivre's *The Wonder*. 'To show what these woman were up against' *The Female Wits* is given in an appendix; it is a satirical play like *The Rehearsal*. Ms

⁷ *Restoration and Eighteenth-Century Poetry*, by Eric Rothstein. *The Routledge History of English Poetry*, Vol. 3. RKP. pp. xiv + 242. £13.95.

⁸ *The Female Wits: Women Playwrights of the Restoration*, ed. by Fidelis Morgan. Virago. pp. xi + 468. pb £8.50.

Morgan supplies an account of the theatre, brief biographies of the playwrights (including Katherine Phillips and others whose work is not represented), a note on the texts, introductory notes to the plays, a chronology, a glossary, and bibliographies. She does not support the publishers' view that 'six dazzling and sophisticated Restoration plays' have been rescued from 'three centuries of obscurity', but encourages positive discrimination in favour of her women dramatists by theatres and readers. Any attempt to extend the repertoire of Restoration plays is welcome, but there is little hope for the melodramatic tragedies of Trotter and Manley, and it would have been better to have concentrated on the comedies of Behn, Pix, and Centlivre, and to have provided fuller notes and commentaries. Audiences who have lately applauded Otway's *The Soldier's Fortune* should enjoy Behn's *The Lucky Chance*, given help with the plot and an explanation of the marriage laws of the time. Texts are somewhat inconsistently modernized and seem to need emendation here and there; the decisions to omit prologues and epilogues, and to mark asides with brackets round the words, seem to me mistaken. But despite shortcomings this is a timely and useful contribution to Restoration studies.

Another new anthology⁹ discriminates for the men. It comprises Wycherley's *Country Wife*, Dryden's *All for Love*, Tate's *History of King Lear*, Otway's *Venice Preserved*, Shadwell's *Squire of Alsatia*, and Congreve's *Way of the World*. The editor, Ronald Berman, supplies a general introduction and bibliography, introductory notes to the plays, and brief explanatory notes. Surprisingly he does not explain an unusual though interesting selection; it is useful to have the plays by Tate and Shadwell in a book like this, but otherwise the recent 'Everyman' anthology (YW 57.188) seems better. There is no account of the provenance of the texts, on which more editorial labour might have been expended; they are neither old-spelling nor modernized. For instance, the text of Horner's opening speech in *The Country Wife* differs from Friedman's (YW 60.232-3) in removing capitals, and from the 'Everyman' in not supplying a question-mark.

In *English Dramatic Form*¹⁰ Laura Brown claims to find 'both shape and direction' in the development of drama by relating it to social change, especially the move from aristocratic to bourgeois ideology. These aims are well defined in the first chapter – almost too well, since their limited fulfilment is thus revealed. Brown discusses a large number of plays, often in a stylish and perceptive way; yet they are grouped into categories which often seem so rigid that, despite its claim to radically new treatment within wider perspectives, the book comes perilously close to a traditional view of dramatic evolution in this period. Nor is there much explicit linking to social issues, and this deficiency is increased by larger omissions. No mention is made of the pressure of political censorship, the reflection of public taste in Shakespeare revivals, or the socio-political significance of the ballad-operas of the 1730s. The closing chapter, which attributes the growth of the eighteenth-century novel to the need for greater psychological realism and social breadth than was possible in the theatre, is suggestive but unconvincing, since there is only fleeting mention of

⁹ *The Signet Classic Book of Restoration Drama*, ed. by Ronald Berman. NAL (1980). pp. 552. pb £2.50.

¹⁰ *English Dramatic Form, 1660-1760: An Essay in Generic History*, by Laura Brown. Yale. pp. xvi + 240. £12.30.

other causes of the novel's development, and the whole notion needs much more extensive, detailed argument. In this as in other areas, the book raises more questions than it answers; but they are important questions, and will provide much fruitful dissent. (S.S.)

*The London Theatre World*¹¹, edited by Robert D. Hume, seeks to define and where possible advance our current knowledge of Restoration and eighteenth-century theatre history. It opens with an essay on 'Company Management' by Judith Milhous, arguing that ultimately its history 'shows us an actors' theatre gradually submerged by big-time, big-city show business'. This development parallels the growing size of theatre buildings and the sophistication of their scenery and technical devices; these are the subjects of well-illustrated essays by Edward A. Langhans and Colin Visser. They deal mainly with the London stage and make little use of work in the provincial theatre which has been reported in *TN* and elsewhere; for instance there is no mention of the re-opened Georgian theatre at Richmond, Yorkshire. The essay on 'Performers and Performing' by Philip H. Highfill Jr is unusual in describing acting in the provinces as well as London. Highfill discusses the actors' social status, their recruitment, the hazards of their lives, their performing skills, and growing professionalism. This essay and that on 'The Making of the Repertory' concentrate on the eighteenth century. In 'The Evidence of Prompt-books' Leo Hughes shows that the prompter was more important than we may have thought, and that such evidence helps us to see how plays appeared to audiences. The essay on 'The Changing Audience' by Harry William Pedicord has already been rendered rather dated for our period by the recent essays of Harold Love and Robert Hume (*YW* 61.223). 'Political and Social Thought in the Drama' and 'Dramatic Censorship' are surveyed by John Loftis and Calhoun Winton. Many of the essays are mainly assessments of current knowledge; two which break new ground happen to be especially concerned with our period. Curtis A. Price's 'Music and Drama' considers Settle's *Empress of Morocco*, Dryden and Howard's *Indian Queen*, and Dufey's *Masaniello* and *Don Quixote*, and concludes that the 'fatal flaw' of such plays was that, though they were not genuine operas, 'music and drama were made equals'. Shirley Strum Kenny's 'The Publication of Plays' describes the roles of playwright, printer, and bookseller in the metamorphosis of script to text, and the problem of piracy. Her essay, she says, is a 'preliminary' investigation of these matters. The book as a whole largely achieves its aims, and is therefore important.

Essays on theatre history in learned journals remain to be noted. Colin Visser accounts for 'French Opera and the Making of the Dorset Garden Theatre' (*ThRI*). The most influential works seem to have been Corneille's *Jason*; Molière, Corneille, and Quinault's *Psyché*, with music by Lully; and above all Quinault and Lully's *Cadmus et Hermione*. The works influenced include Davenant's *Macbeth*, Settle's *Empress of Morocco*, Dryden and Davenant's *The Tempest*, and Shadwell's *Psyche*. Oh, to have seen Ariel 'flying from the Sun . . . towards the Pit', Envy ruined by 'une pluye de feu', and ten statues leaping from their pedestals to dance! R. J. Jordan's 'Restoration Playgoers' (*TN*) examines neglected diaries, letters, and memoranda for references to the theatre. Harold Love and others have maintained that the

¹¹ *The London Theatre World, 1660-1800*, ed. by Robert D. Hume. SIU (1980). pp. xx + 394; 37 illus. £13.50.

audience included, as well as courtiers, rakes, and whores, a significant middle-class element. Some of Jordan's sources suggest that the theatre could be seen as giving 'good family entertainment'; there are surprising records of family parties and of small children apparently going accompanied by servants. The Restoration stage may not normally have offered what the late Arthur Askey called 'good clean fun, fit for the kiddies', but perhaps it was no worse than television. Judith Milhous and Robert D. Hume's 'Annotated Guide to the Theatrical Documents in PRO LC 7/1, 7/2 and 7/3' (TN) should facilitate the hitherto 'tedious process' of consulting the Lord Chamberlain's principal theatrical records for the Restoration and eighteenth century. J. W. Robertson reports on 'An Elegy on the Death of Mr Joseph Haines, 1701' (TN). Stuart Sillars scrutinizes 'An Eighteenth-Century *Midsummer Night's Dream* Illustration' (BJECS), the engraving prefacing Shakespeare's play in Rowe's edition. He suggests it may record the performance of Purcell's *The Fairy Queen*; it is in any case valuable as a visual representation of Restoration Shakespeare.

(c) *Prose*

John P. Knott Jr's book on *Puritan Responses to the Bible*¹² discusses the work of Richard Sibbes, Richard Baxter, Gerrard Winstanley, Milton, and Bunyan. It has been respectfully reviewed, for instance, by Ilona Bell (MLQ) and Patrick Grant (JEGP, 1982).

2. Dryden

There were two contributions to the understanding of Dryden's life and opinions. In 'Dryden's Employment by Cromwell's Government' (TCBS) Paul Hammond uses the evidence of handwriting to argue that Dryden was employed by John Thurloe, Cromwell's Secretary of State, and that he was almost certainly associated with Milton and Marvell as a translator of diplomatic correspondence. As 'Dryden's Earliest Allusion to Longinus' (ELN) Paul H. Fry proposes ll. 19–20 of the 'Prologue to *Aureng-Zebe*' of 1675, though it is admittedly possible that the 'Preface to *The State of Innocence*', which also shows the influence of Longinus, was written earlier.

(a) *Poetry*

Critics and historians seem resolved to ruin or to rule *Absalom and Achitophel*. In 'Fathers and Sons: The Normative Basis of Dryden's *Absalom and Achitophel*' (PLL) Jerome Donnelly sees it as based on Aristotelean ideas of how character is inherited, and hence as critical of David's promiscuity and its result. David's son's soul is too large for his body, and Achitophel's son's is too small for his, but Barzillai's son's is the golden mean. The relationship of father and son in the Barzillai portrait 'serves as the moral norm for the poem', but 'strangely this is probably the least discussed passage in the entire work'. Equally strangely Donnelly disregards the comparative feebleness of its verse, which partly explains its neglect. Still, his essay does point out a structural device of genuine interest. In 'Rhetoric and Disguise: Political Language and Political Argument in *Absalom and Achitophel*' (JBS) Steven Zwicker and Derek Hirst argue that the poem's rhetoric is disguise. Dryden's claims to

¹² *The Sword of the Spirit: Puritan Responses to the Bible*, by John P. Knott Jr. UChic (1980). pp. 194. \$18.

impartiality and moderation subtly hide his 'advocacy of the block'. As Zwicker and Hirst apparently believe that to call Monmouth Absalom and Shaftesbury Achitophel was to call for their deaths, it is hard to see where they think the subtlety comes in.

Essays on Dryden's later poetry include Richard Eversole's 'The Traquair Manuscript of Dryden's *The Hind and the Panther*' (*PBSA*), a detailed description of an annotated manuscript, dated 1689, now in the library of Traquair House, Innerleithen, Peebles. Some major variants make their earliest appearance, and both variants and annotations point to a Jacobite interpretation. Cedric D. Reverand II's 'Dryden on Dryden in "To Sir Godfrey Kneller"' (*PLL*) sees this poem as the poet's examination of his own achievements, limitations, and status after being deprived of the Laureateship; if he is critical of Kneller, it is because he is critical of himself. James D. Garrison's 'The Universe of Dryden's *Fables*' (*SEL*) supports Earl Miner and others who have sought to 'restore the integrity' of the *Fables* and 'rationalize its original design'. Garrison discovers recurrent images of fire, associated with both passion and ritual; but, in view of his title, his range of quotations is limited.

That brings me to essays on Dryden's relation to the classics and achievements as a translator. Donald C. Mell Jr's 'Dryden and the Transformation of the Classical' (*PLL*) relates his classicism to his views of history and understanding of mimesis. Mell analyses the poems addressed to Roscommon, Kneller, and Oldham, and concludes with T. S. Eliot that the most individual parts of a poet's work 'may be those in which the dead poets, his ancestors, assert their immortality most vigorously'. H. A. Mason's 'Living in the Present' (*CQ*) maintains that great translation occurs when a great poem in one language inspires a great poem in another, and gives Dryden's version of the twenty-ninth ode of Horace's third book as an example. Dryden's ode emerges as a major development in the Christian humanist tradition. This rambling essay will not be to everyone's taste, but it seems to me to combine learning and wisdom in an extraordinary manner. Sue Warrick Doederlein's '*Ut Pictura Poesis*: Dryden's *Aeneis* and *Palamon and Arcite*' (*CompL*) suggests that the most important change Dryden made in rewriting *The Knight's Tale* was 'to impose the painterly elements he found so prevalent in the *Aeneid* upon a work he considered rough and unpictorial'. Judith Sloman's 'Dryden's Preface to the *Fables*: Translation as Aesthetic Experience'¹³, a shortened version of a conference paper, argues that when he wrote the *Fables* translation had become for Dryden a matter of allowing his natural kinship with earlier writers discover itself.

Finally some notes on Dryden's borrowings and lendings in *N&Q*. Albert Poyet hears 'Echoes of Ovid in Dryden's *Absalom and Achitophel*', and comments on Dryden's appreciation of Ovid. Richard Bates's 'Dryden's "Short Excursions" and Virgil' refers to P. J. Smallwood's note (*YW* 60.227) about Pope's use of this phrase, and points out that it first appears in Dryden's translation of the *Georgics*. James F. Woodruff's 'Johnson's "Drury-Lane Prologue" and Dryden's "To Sir Godfrey Kneller"' compares Johnson's 'we that live to please, must please to live' to Dryden's 'you only paint to live, not live to paint'.

¹³ *Transactions of the Fifth International Congress on the Enlightenment*, Vol. IV, pp. 1587-95. *SVEC* (1980).

(b) *Plays*

*Marriage à la Mode*¹⁴, edited by Mark S. Auburn, is the final volume in the 'Regents' series. Auburn confirms the textual findings of previous editors, and bases his edition on the 1673 quarto. Spelling and punctuation are modernized. The introduction covers the play's staging in Dryden's time and its interpretation in ours. Auburn makes a case for its 'final or affective' unity, but in defending its serious plot relies too heavily on parallels with grand opera and Shakespeare, which only expose Dryden's absolute lack of music and relative lack of poetry. The explanatory notes are not excessive. Mistakes occur in French words at II.i.48, III.i.195, and V.i.108, and more shortcomings are listed by J. Douglas Canfield in a severe review in *Scriblerian* (1982). But it seems fair to say that this edition meets the needs of imaginable students.

In *Dryden's Heroic Plays*¹⁵ Derek Hughes complains that critics have not done justice to the 'minutely integrated cohesion and sheer artistic intelligence' of these plays. Their significance has been misunderstood too; they are neither celebrations nor travesties of heroic idealism, but serious studies of 'the disparity between divine aspiration and mortal reality'. The model heroic hero is Achilles, seen by Dryden in 'Of Heroic Plays' as a man of honour not without passions and frailties, a great spirit provoked to do wrong. Dr Hughes analyses all the plays from this standpoint, maintains convincingly enough that they exhibit psychological insight and significant form, and supports his arguments by references to sources and analogues in European romance literature. However, he is too ready to equate passions and frailties with vice, and hence to invent similarities between heroic heroes and heroic villains. He would have the impetuous Almanzor resemble the rapist Zulema, and the jealous Aureng-Zebe the perverse Nourmahal. More seriously, he ignores both the dubious success of the heroic couplet, with its resonance of epic and pantomime, and some famous comments on these plays by Dryden and his contemporaries; in short, he is excessively unembarrassed by his subject. I fear this book will not bring the heroic plays back to the stage, but it should send their critics back to the study.

'The best of all my tragedies' was *Aureng-Zebe*, according to Charles II and Dryden himself; and here the dramatist most brilliantly achieves the end of serious plays as given in 'Of Dramatic Poesy', 'to beget admiration, compassion, or concernment', according to Richard A. Law's 'John Dryden's Artful Gallery' (*Restoration*). The play is 'a picture gallery of correlated views of interiors where idealized characters discourse and perform in stylized manner'. I see Law calls Nourmahal 'balmy': if the epithet is to be recovered from slang, the spelling 'barmy' is to be preferred on etymological grounds, especially when Law rightly characterizes her as 'unstable', like barm, not at all soft, like balm. Carol Freed Levine's 'All for Love and Book IV of the *Aeneid*: the Moral Predicament' (*CompL*) follows John M. Wallace (YW 61.227) in arguing that we cannot appreciate the play's moral structure unless we know our Seneca. Antony and Cleopatra's predicament is like Dido and Aeneas's, but where Aeneas rejects Dido for patriotism, Antony rejects patriotism for Cleopatra and so conforms to Senecan moral principles. And yet Ms Levine

¹⁴ *Marriage à la Mode*, by John Dryden, ed. by Mark S. Auburn. RRestDS. Arnold. pp. xxxi + 144. pb £3.95.

¹⁵ *Dryden's Heroic Plays*, by Derek Hughes. Macmillan. pp. xi + 195. £15.

can still describe him as an adulterer who must pay for his 'moral weakness'. The parallels are interesting, but attention to Antony's moral predicament rather than his tragic obsession must finally diminish the play. Anne Barbeau Gardiner's 'A Conflict of Laws: Consequences of the King's Inaction in *The Duke of Guise*' (*ELN*) is about Dryden's part of the play, and suggests its import was that a king should not put himself above the law, but should use lawful force against rebels or ambitious parliamentarians.

In 'Dryden's Tragicomedies' (*Restoration*) Richard E. Brown makes the regular alternation of comic and serious plots central to Dryden's theory of the genre, and hence limits himself to discussing *The Rival Ladies*, *Secret Love*, *Marriage à la Mode*, *The Spanish Friar*, and *Love Triumphant*. By virtue of their disciplined structures *Secret Love* and *Marriage à la Mode* are judged the best. Brown tries to support an unusually high opinion of *Secret Love* by maintaining that its serious lovers can be taken more seriously than those of *Marriage à la Mode*, and that the resolution of its plots comments interestingly on the frustrations resulting from artificial heroics.

3. Other Authors

(a) Poets

Traherne has been intermittently mentioned in YW during the last ten years, but because he is 'late Metaphysical' rather than 'Restoration' work on him must be sought mostly in the 'Earlier Seventeenth Century' chapter. No review copies have come my way, but perhaps the only important book that has not been mentioned is George Guffey's *Concordance*¹⁶. A. L. Clements has published 'Thomas Traherne: A Chronological Bibliography' and 'Addenda' (*LC*, 1969 and 1978), and Jerome S. Dees has compiled a bibliography of 'Recent Studies in Traherne' (*ELR*, 1974). Critical essays of some interest are Carl M. Selkin's 'The Language of Vision: Traherne's Cataloguing Style' (*ELR*, 1976) and Maureen Sabine's "'Stranger to the Shining Skies": Traherne's Child and his Changing Attitudes to the World' (*ArielE*, 1980). A selection from Traherne has recently been made by Dick Davis for the attractive 'Fyfield Books' series¹⁷. It consists of some twenty-seven poems and brief extracts from the *Centuries of Meditations*. 'The spelling has been modernised' and 'the punctuation has been brought more into line with modern usage.' Davis supplies an enthusiastic introduction, distinguishing Traherne from Herbert and Vaughan and, more briefly, from Blake and Wordsworth.

Rochester continues to attract and, on the whole, repay attention. Ken Robinson this year confines himself to biographical and textual considerations. His 'New Verse Portrait of Rochester' (*Restoration*) is a longish passage from 'The Court Burlesqu'd', a satire doubtfully attributed to Samuel Butler and published in his *Posthumous Works* (1715). The likely date of composition is 1679–80. The portrait is not a caricature but an intelligent satirical view

¹⁶ *A Concordance to the Poetry of Thomas Traherne*, by George R. Guffey, computer-programmed by Vinton A. Dearing. UCal (1974). pp. xvi + 521.

¹⁷ *The Selected Writings of Thomas Traherne*, ed. by Dick Davis. Carcanet (1980). pp. 93. pb £2.50.

of the man and his reputation. Robinson gives the full text and makes some acute comments. The 'obscurity' of 'But presently some witty Flirt/Must sing aloud the Mon. . . 's Sport' seems not impenetrable: 'Flirt' means 'one who mocks' (*NED* 3b), 'Mon. . .' stands for Monarch, and the passage refers to Charles II's amours. The alternative possibility, that 'Mon. . .' stands for Monkey, and the passage refers to Rochester himself, does not make equal sense. Nicholas Fisher and Robinson's 'The Postulated Mixed "1680" Edition of Rochester's Poetry' (*PBSA*) reports that a postulated, indeed rumoured, descendant of this edition has been found; it was in the library of the late Graham Pollard all the time. It has no textual authority but broadly confirms Thorpe's theory of textual transmission. Robinson's 'A New Text of the First Song in Rochester's *Valentinian*' (*PBSA*) draws attention to a version evidently published soon after the play's first performance.

Rochester canonized both Cupid and Bacchus. Critics have sufficiently celebrated Cupid, so in 'Rochester's Second Bottle' (*Restoration*) John D. Patterson turns to Bacchus and the poet's 'Attitudes to Drink and Drinking'. Although in 'Timon' he shows the antisocial effects of drink, and in 'The Disabled Debauchee' its 'demoniac potential', he is also prone to sing its benefits: plain dealing between friends and heightened perception. He often suggests that wine and women give complementary pleasures, though 'Love a woman? You're an ass!' seriously asserts a preference for wine. Patterson's analyses are sometimes debatable but the essay as a whole is stimulating. In 'Mind Against Itself: Theme and Structure in Rochester's *Satyr Against Reason and Mankind*' (*TSLL*) James E. Gill argues against previous critics that the poem is a unified whole; it dramatizes the perplexities of a mind aware that the mind itself is the source of perplexity, imagined virtue, and actual vice. In 'Rochester, Shadwell and Mr. Fribble' (*N&Q*) Raman Selden notes an extended allusion to Shadwell's *Epsom Wells* in 'Tunbridge Wells', which suggests that Rochester liked the play.

Lady Winchilsea is usually considered an eighteenth-century poet, but as Ann Messenger reminds us in 'Publishing without Perishing: Lady Winchilsea's *Miscellany Poems* of 1713' (*Restoration*) many of her poems were written in the last two decades of the seventeenth century. Published and unpublished poems are compared, to determine the kind and degree of self-censorship a woman writer had to exercise. Poems expressing unconventional ideas, feminism, and strong feelings tended to remain in manuscript. I was surprised that 'the only modern edition available' to Ms Messenger was that of Myra Reynolds; Hugh I'Anson Fausset's edition in *Minor Poets of the Eighteenth Century* (Everyman, 1930) should be in University libraries, though I believe the volume has been discontinued. Selections from Lady Winchilsea, and from Charles Cotton, are promised by the Carcanet New Press.

Otherwise there is not much to report on Restoration poets. In a review of Midgley's edition of Bunyan's *Poems* (*RES*, 1982; see YW 61.231) Paul Hammond gives reasons for thinking Midgley's text 'completely unreliable'. Perhaps I owe readers of this chapter an apology for having been misled by Midgley's admirable accounts of his editorial procedures into supposing that he had satisfactorily carried them out. In 'John Oldham, *Complete Poems*' (*Restoration*) Harold F. Brooks promises not only the definitive edition, but also a life of Oldham and a book on *John Dryden and the Vogue of Satire*. In 'A Commonplace Book Belonging to Oldham: A Postcript' (*N&Q*) P. F.

Hammond amplifies his own earlier note. In 'Sedley and Cowley' (*Restoration*) Ken Robinson notes an essay by Cowley as a possible source for a verse epigram by Sedley. He remarks that the epigram may show how the 'age of prose' could turn prose into verse; but his toil is vain, as *N&Q* has contrived to make it prose again.

(b) *Dramatists*

Etherege was the subject of substantial books and essays. David D. Mann's *Reference Guide*¹⁸ is an annotated bibliography of editions, books, dissertations, and shorter writings from 1664 to 1978, with some items from 1979 and 1980, arranged chronologically with an index of authors and titles. In his introduction Mann discusses what is known of Etherege's life and surveys his critical reputation. Much criticism is in general studies, and Mann has tried to be 'as inclusive as possible' by listing 'peripheral matter' as well as important books and articles. Hence I think the following worth adding: Lady Mary Wortley Montagu's reference to *The Man of Mode* in *The Nonsense of Common-Sense* (1730); the revised 'Everyman' *Restoration Plays*, including *The Man of Mode* (YW 57.188); an article on Wilde's debt to Etherege (51.321); and references to Etherege's poetry (57.186; 58.212). But these were almost the only omissions I found in this useful guide. N. J. Rigaud's *George Etherege: Dramaturge de la Restauration Anglaise*¹⁹, a thesis presented in 1978, is the longest work of its kind I have ever seen. It has two parts, one dealing with the biographical and social background, the other with the plays themselves. The second part gives detailed accounts of possible sources and analogues, of 'l'univers Etheregien' (including character-types), of structure, and of style. Hopes that there may be much that is new here about Etherege at Ratisbon or French influences on his work are disappointed; indeed, for the latter the bibliography is incomplete, though the lack of a subject-index to Mann's *Guide* makes a thorough check difficult. There can be no doubt that Dr Rigaud deserved her degree and that this encyclopaedic treatment of 'easy Etherege' should be available for consultation. Happily there is an analytical 'table des matières' and an index. Yet, although the work is well organized and clearly written, it is hard to imagine anyone reading it through. A thesis is no substitute for a book. It is a pity Dr Rigaud apparently wanted 'le loisir de la faire plus courte'. In 'Of Women, Comic Imitation of Nature, and Etherege's *The Man of Mode*' (*SEL*) Rose A. Zimbardo sees Restoration comedies less as the first modern comedies than as the last ancient ones; well, the last before Shaw brought back the old world to redress the balance of the new. She emphasizes the classical role of women, as agents of nature undermining heroic pretension. Such is Harriet's role in *The Man of Mode*, though we may wonder whether Dorimant will remain as short of self-knowledge as Sir Fopling, or will choose 'the journey of wisdom' with her. This essay is lively, but in attempting wit sometimes lapses into vulgarity. In 'Play and Passion in *The Man of Mode*' (*CompD*) Derek Hughes finds Etherege's attitude to what Hughes calls 'the

¹⁸ *Sir George Etherege: A Reference Guide*, by David D. Mann. Hall. pp. xxxii + 135. £17.

¹⁹ *George Etherege: Dramaturge de la Restauration Anglaise*, by N. J. Rigaud. Champion (1980). Vol. I, pp. viii + 1-630; Vol. II, pp. iv + 631-947; 38 illus. pb FF140.

life of play', and its losers such as Mrs Loveit, more subtle than earlier critics have suggested.

*The Plays of William Wycherley*²⁰ are edited by Peter Holland for a new series of 'Plays by Renaissance and Restoration Dramatists'. The volume has an introduction, short introductory and explanatory notes to the plays, and an appendix of longer notes. The editorial matter aims at providing facts rather than criticism, and on one point corrects McCarthy's recent biography (YW 61.232): Wycherley was baptised at Whitchurch, Hampshire, on 8 April 1641. The text is based on first editions; it has been modernized, but I noted no errors or inconsistencies. I would recommend this edition to students, and Maximilian Novak (*SEL*, 1982) finds it preferable for teaching purposes to Gerald Weales's edition (YW 47.219), which is widely used in America. Holland's critical bibliography may be supplemented by reference to Robert D. Hume's 'William Wycherley: Text, Life, Interpretation' (*MP*). Hume welcomes Friedman's edition of the plays and McCarthy's biography, but rightly deplores most Wycherley criticism. He calls for more work on the intellectual and social background, and more attention to the plays' theatre history and production prospects. It happens that some light is thrown on the intellectual background in Douglas Dunn's 'Mythic Parody in *The Country Wife*' (*EIC*), which points out allusions to the Dryden-Davenant *Tempest*, *Paradise Lost*, and the *Leviathan*. Wycherley makes comic use of the heretical myth that the Fall was sexual in nature, with Margery as Eve and Horner as Satan, and ironic use of Hobbesian myth, in Horner's business with the town ladies; we are left with a vision of society as a conspiracy to let nature take its customary lewd course. Duncan argues persuasively that the play shares an 'imaginative resonance' with the best farces of Ben Jonson; our enjoyment of the buffoonery is 'enriched by a sense of participating in something like myth'.

I must now change these notes to tragic; that is, to work on Otway and Banks. Kerstin Lund-Baer's doctoral thesis *The Orphan: Tragic Form in Thomas Otway*²¹ aims to 'sort out the clashing elements' of the play. A workmanlike chapter makes clear the invalidity of the secret marriage of Castalio and Monimia in contemporary law, explaining an area which has caused difficulty for some modern readers. The frequent assumption that Acasto is based on the Tory Duke of Ormond is re-examined and strengthened, supporting Dr Lund-Baer's assertion that the play's worth lies largely in its rejection of a corrupt Whig court and the championing of establishment Tory values. The analysis of the play's stress on the moral and religious primacy of the family is similarly well argued; yet the separate discussion of each main character and element of plot, subplot, and 'expression' detracts from the cohesive view of the text promised by the subtitle. (S.S.) Gerald D. Parker's 'The Image of Rebellion in Thomas Otway's *Venice Preserv'd* and Edward Young's *Busiris*' (*SEL*) argues that by portraying rebellion against life itself these plays express a tragic outlook that transcends party spirit. John Banks's *Vertue Betray'd* is another play associated with party politics. Its representations of Anne Boleyn as Protestant martyr, of Wolsey as a scheming

²⁰ *The Plays of William Wycherley*, ed. by Peter Holland. Plays by Renaissance and Restoration Dramatists. CUP. pp. xvi + 492. pb £6.95.

²¹ *The Orphan: Tragic Form in Thomas Otway*, by Kerstin Lund-Baer. SAU 40. pp. 118.

Papist, and of Henry VIII as a faithless lecher relate to the politics of 1682, when it was first performed. And Henry finally sees through Wolsey, resolving to 'be Absolute, and Reign alone'. But *Vertue Betray'd* was also one of the first examples of 'she-tragedy', and as such remained a stock play till well into the eighteenth century. Anne is portrayed with some sensitivity, and there is an imaginative if anachronistic scene in which her daughter Betty pleads for her mother's life, dubs Wolsey 'a Picture of the Pope', and avoids the bombast of all the adult characters. The text has been reproduced in facsimile, with a helpful introduction by Diane Dreher²², who tells us all we need to know about the play and does her best to defend it against the charge of being melodrama rather than tragedy.

In writing a TEAS study of Southerne²³, on whose work there is little easily available criticism, Robert L. Root faces the task of providing a great range of information within very tight limits. Biography, plot synopses, stage histories, surveys of critical response, and a concluding view of Southerne's place in the Restoration theatre all find their place in a highly concentrated introduction to the writer's work. Discussion of *Oroonoko* is full without overshadowing other plays, and makes sensitive points about issues of colonization and the treatment of women as marketable goods. Comments on Southerne's attitude to women and marriage, especially in *The Wives' Excuse*, deserve fuller exposition, and, here as elsewhere, Root is clearly aware of the constraints of his format. He sees the book as an initial step towards the re-assessment of Southerne's work, in particular the earlier plays. That he manages to include critical points of no little originality and perception in so short a study is a remarkable achievement. (S.S.) In 'Isabella in Southerne's *The Fatal Marriage* (1694): Saint or Sinner' (*Restoration*) Julia A. Rich sees the heroine as resembling her prototype in Aphra Behn's *The History of the Nun, or the Fair Vow-Breaker*, and hence as largely responsible for her fate, despite Southerne's title. This impression, suggested by the main plot, is confirmed by the subplot, and leads Ms Rich to conclude that the play is tragic rather than pathetic, and 'far less Addisonian than has been heretofore recognised'. In a letter to Lib Fredson Bowers argues that Stephen Spector's 'New Light on Southerne's *The Disappointment* (1684)' (*Lib*, 1980; YW 61.233) actually obscures the bibliographical problems of the 1684 quarto.

Congreve's *The Double-Dealer* is edited for the 'New Mermaids' by J. C. Ross²⁴. The text is based on Q1, the first printed version, but justifiably 'such later literary improvements as genuinely enhance the style yet do not detract from the racy vigour and toughness of the play' are incorporated and annotated, and some scene divisions are introduced 'as an aid to the reader'. 'In general, the policy of this series has been followed in modernizing the spellings . . . but conserving the original punctuation.' I had not appreciated that conserving the punctuation was the policy of the series, and here as usual it is somewhat lightened or modified. I found no textual errors, and the notes are

²² *Vertue Betray'd: or, Anna Bullen*, by John Banks, intro. by Diane Dreher. ARS 205-6. CML. pp. xii + [vi] + 80.

²³ *Thomas Southerne*, by Robert L. Root Jr. TEAS. Twayne. pp. 151. \$11.95 + 15 per cent outside U.S.A.

²⁴ *The Double-Dealer*, by William Congreve, ed. by J. C. Ross. New Mermaid. Benn. pp. xi + 126. pb £2.95.

adequate. The introduction covers the author's life and the play's sources (plot devices, scenes, and characters in other Restoration plays), interpretation, and stage-history. There is a note on further reading and an appendix on the songs, with music. The section on interpretation makes full use of recent criticism and contends that the main action is 'serious in itself', though our responses are 'ironically modified by the parallels in the subsidiary plot-strands'. Ross admits it is hard to take Lady Touchwood seriously but suggests she is a 'self-cast tragedy Queen', whose words especially reflect Roxana's in Lee's *Rival Queens*; so I wish he had found it less 'tedious' to document these allusions. He concludes that if *The Double-Dealer* is a flawed play, its distinguished stage-history shows it has 'considerable merits'; this is like the conclusion of the play itself, lame but not impotent. The staging of *The Double-Dealer* and *The Old Bachelor* in the eighteenth century is illuminated by Leo Hughes and A. H. Scouten in 'Congreve at Drury Lane: Two Eighteenth-Century Prompt-books' (MP). The evidence of the promptbooks is that in *The Double-Dealer* revisions tend to heighten the melodramatic element; in *The Old Bachelor* they mostly betray squeamishness about strong language and innuendo, and some may preserve changes made by Sheridan.

The Way of the World is the subject of a study by Malcolm Kelsall²⁵. It is based on analysis of significant episodes, intelligent speculation about the subtext, and awareness of Restoration comic conventions. Millamant is seen as acting on the Horatian dictum (unfortunately misquoted) *desipere in loco*; she is more knowing than she may appear. She and Mirabell have from the start an intuitive rapport, yet she has reason to suspect he may marry her and pursue Mrs Fainall, and he to fear he may love her too well. Just when Kelsall could be accused of cynicism, he acknowledges that in the theatre the lovers' youth, beauty, grace, and wit must make a strong positive impression. He also gives an excellent account of the role of Lady Wishfort. In general he would see Congreve as agreeing with Byron – 'If I laugh at any mortal thing,/ 'Tis that I may not weep' – though often his arguments strengthen the feeling that Dryden was right in crediting Congreve with Shakespearean genius. This is an exceptionally good critical essay.

Work on Vanbrugh and Farquhar was of more specialized interest. Gerald M. Berkowitz's thesis on *Sir John Vanbrugh and the End of Restoration Comedy*²⁶ is a valuable refutation of the view of the dramatist's work as merely 'transitional', based on admirably lucid discussions of Vanbrugh's extension of the social and topographic *milieu* of comedy; his innovations in comic method, and his serious criticism of marital *mores*. This could have been a useful introduction to Vanbrugh's work, but frequent repetition of extensive quotations weakens points which are otherwise secure, and no account is taken of criticism of Restoration drama during the last twenty years. (S.S.) There were four notes on Vanbrugh and Farquhar in *N&Q*. Michael Corder's 'Vanbrugh's Lord Rake' contends that the song in *The Provoked Wife*, III.ii, refers to abuse of the 1689 Toleration Act by people seeking to avoid compulsory religious worship. Lord Rake ironically assures the clergy that men like himself

²⁵ Congreve: *The Way of the World*, by Malcolm Kelsall. SEL 73. Arnold. pp. 64. pb £1.65.

²⁶ *Sir John Vanbrugh and the End of Restoration Comedy*, by Gerald M. Berkowitz. Costerus, N.S. XXXI. Rodopi. pp. iii + 222. pb.

will be atheists no matter what the law requires. Corder's 'Anti-Clericalism in Vanbrugh's *The Provoked Wife*' supplies a context for the scenes where, as part of Lord Rake's plan to bring religion into disrepute, Sir John Brute rampages through London disguised as a clergyman. They may have been inspired by an entry in the *Athenian Mercury* in 1692. Peter Lewis's '*The Beaux Stratagem* and *The Beggar's Opera*' shows that correspondences between these plays are not fortuitous; Gay was not plagiarizing Farquhar, but developing his hints of a connection between ordinary business and highway robbery. J. C. Ross's 'Some Notes on *The Recruiting Officer*' are addenda and corrigenda to his own edition, including identifications of characters with Shropshire worthies and explanations of military matters, but not the additions and corrections I suggested (YW 58.227).

Some miscellaneous items remain. Allan Pritchard's 'A Defense of His Private Life by the Second Duke of Buckingham' (HLQ) is a neglected manuscript 'Account of Himself' written by Buckingham in answer to charges made against him in the House of Commons in 1674. Here Buckingham, who was later accused by Dryden of 'squand'ring wealth', admits he is ashamed of 'the exorbitance of my expences' but protests that it has been 'hurtful to none but my self'. B. J. McMullin's 'Sergeant Maynard's Teeth' (N&Q) argues that Bartoline and other characters in Crowne's *City Politiques* can be associated with real people. The identification of Bartoline with the lawyer Sir John Maynard has been questioned, but there is evidence that poor old Maynard, sans teeth, mumbled like the character in the play. J. P. Vander Motten's book on *Sir William Killigrew*²⁷ has been fully and favourably reviewed by Irène Simon (ES, 1982).

(c) Prose Writers

John Bowle's *John Evelyn and his World*²⁸ makes full use of both de Beer's definitive edition of the *Diary* and Evelyn's less well known writings. Bowle is chiefly interested in Evelyn's public life and the political history of the time, but some idea of his personality emerges. As a young man Evelyn went abroad to avoid the Civil War and to study the art and architecture of Italy – with much more enthusiasm than Milton apparently felt a few years earlier. Later he became a respectable country gentleman, and expert on forestry, and a dutiful servant of the Crown, who confided to his diary his objections to the libertinism and foreign policy of Charles II. He was respectably married too, but had an intense spiritual relationship with Margaret Blagge, afterwards Mrs Godolphin, a lovely girl of whom he wrote an ecstatic biography not meant for publication. Bowle characteristically throws no light on this strange episode, which he finds rather absurd. But for anyone who does not know much about Evelyn this book is a balanced and readable introduction. Ian Campbell Ross's 'Every One to Cultivate His Own Garden' (N&Q) notes that Evelyn used this phrase in a letter to Robert Boyle in 1659 about the conditions for a Utopian society. Voltaire both borrowed Evelyn's phrase and developed his ideas.

²⁷ *Sir William Killigrew (1606–1695): His Life and Dramatic Works*, by J. P. Vander Motten. Werken Uitgegeven door de Faculteit van de Letteren en Wijsbegeerte 165. UGhent (1980). pp. x + 385.

²⁸ *John Evelyn and his World: A Biography*, by John Bowle. RKP. pp. xvii + 277; 8 illus. £12.50.

Another volume of Bunyan's *Miscellaneous Works*²⁹ was published. It comprises *A Treatise of the Fear of God* (1679), *The Greatness of the Soul* (1682), and *A Holy Life* (1684), edited with an introduction and textual and explanatory notes by Richard L. Greaves. The introduction relates these treatises to the circumstances of their composition and to Puritan thought generally, and finds 'parallels' with Bunyan's better known works. His scattered flock, including one, Stanton, who was beating his wife 'for very light matters', needed exhortations to Godliness in the face of renewed persecution. Greaves remarks on Bunyan's 'rather unusual' emphasis on fear, characteristic attack on hypocrites, use of sensory language, vivid description of Hell, and views on 'domestic iniquity'. In reading *A Holy Life* I inwardly digested Bunyan's observation that 'the *pride* of a library' was an iniquity among 'many great professors'. They took 'more pleasure in the number of, than the matter contained in their books'; 'Tis better to have no books, and depart from iniquity, than to have a thousand, and not to be bettered in my soul thereby.' Amen to that, but I was surprised this iniquity was so prevalent among Bunyan's readers. This additional book is of course welcome, though the price has doubled compared with Volume VIII (1979). I could not afford it, and cannot recommend it for the college library without qualms of conscience, fearing that few students will allow it to better them in their souls.

Of articles on Bunyan, the best was Dayton Haskin's 'Bunyan, Luther, and the Struggle with Belatedness in *Grace Abounding*' (*UTQ*), about the relationship of Bunyan's autobiography to Luther's *Commentary on the Galatians*. The conversion narratives of St Paul, Luther, Bunyan and other non-conformists are broadly similar, though it was Luther who first substituted the *imitatio Pauli* for the *imitatio Christi*. Bunyan with some difficulty convinced himself that his religious experience was genuine, and hence that his conversion narrative was original. This essay, perhaps unintentionally, reminds me of much that is distasteful in Protestantism. Thomas Metscher's 'Subversive, Radical and Revolutionary Traditions in European Literature between 1300 and the Age of Bunyan: Some Comments' (*ZAA*) is, as its title suggests, a desultory survey. Metscher would distinguish Bunyan's '*petit bourgeois* radicalism' from the 'genuine proletarian tradition' of Winstanley, but assures us that 'a distinction of this kind would interfere in no way with the notion of Bunyan's significance'. Gordon Campbell's 'The Source of Bunyan's *Map of Salvation*' (*JWCI*) is the 'Table declaring the order of the causes of Salvation and Damnation' in William Perkins's *A Golden Chaine: or the Description of Theology* (1616). Bunyan's chart appeared in the 1692 *Works* and Campbell says he first published it 'in about 1644': this must be wrong. James Ogden's 'Bunyan's Idea of a "Wide Field"' (*N&Q*) argues in support of Sheila Jackson (*YW* 58.229) that Bunyan used the words 'field' and 'plain' interchangeably.

The wit and wisdom of the family descended from the first Lord North, the translator of Plutarch, were exceptional. Sir Dudley North, the fourth Lord, published *Observations and Advices Oeconomical*, the subject of Dale B. J. Randall's 'Country Delights for the Gentry: A View from 1669' (*SAQ*). North's recommendations for indoor recreations are the most memorable.

²⁹ *The Miscellaneous Works of John Bunyan. Vol. IX: A Treatise of the Fear of God, The Greatness of the Soul, A Holy Life*, ed. by Richard L. Greaves. Clarendon. pp. xiv + 365; 1 illus. £35.

'Study' comes first, followed by music, but 'immediately after meals all serious thoughts are prejudicial to health', and in the long winter evenings it is better to indulge in 'innocent pastime', such as billiards, backgammon, and perhaps chess, than 'to sit by the fire and sleep (or for a man to rack himself by his own thoughts)'. Sir Dudley's youngest son, Roger, achieved posthumous fame for his entertaining *Lives* of himself and his brothers, who were more celebrated in their day. In the course of a long life he studied an extraordinary variety of subjects, from mathematics to fish ponds. His writings on music came out some years ago (YW 50.199), and now his *Cursory Notes of Building* (1698) and some miscellaneous essays have been intelligently edited and attractively published³⁰. These are of greatest interest to architectural historians, especially on account of the incidental records of conversations with Wren, but no special knowledge is needed to appreciate their lively style, solid sense, and piquant anecdotes.

Two valuable contributions to the history of ideas were prompted by Donald Greene's 'Latitudinarianism and Sensibility' (MP, 1977; YW 58.229). Elizabeth Duthie's 'The Genuine Man of Feeling' (MP) questions Greene's claim that the man of feeling was not peculiar to the eighteenth century. She turns some of his examples against him by showing how translations of Virgil, Homer, and Juvenal by Dryden, Pope, and Tate sentimentalize the classics. But the important point is 'methodological'; ideas are modified by their contexts. Juvenal's lines in the Fifteenth Satire about our ability to sympathize with our fellows are sentimental enough in Tate, but become more pathetic when anthologized under the heading 'Compassion' in Bysshe's *Art of English Poetry*, and acquire tragic poignancy when quoted to support the idea that gentlemen should give 'beautiful proofs of a feeling heart' by Clarissa Harlowe. Greene's views on latitudinarianism are challenged, too, in Frans De Bruyn's 'Latitudinarianism and its Importance as a Precursor of Sensibility' (JEGP). De Bruyn contends that eighteenth-century religious thought was essentially latitudinarian and was diffused in the sermons of Tillotson and his imitators. He quotes the strange story of an open-air preacher 'making use of Expressions reflecting on Archbishop Tillotson' and being stoned by his audience. De Bruyn is less convincing on the link between latitudinarianism and sensibility, though he suggests that Methodism, with its commitment to benevolence and social reform, was really an extreme form of latitudinarianism.

4. Background

'Varieties of contextualism' are supplied for the works of Milton and his contemporaries in *The Age of Milton*³¹. Eleven chapters by different authorities cover all aspects of the history, ideas, and art of the age, but not European literature. There is a comprehensive bibliography of primary and secondary sources. A brief comparison with Basil Willey's *Seventeenth-Century Background* suggests that the literary scholar's sense of background

³⁰ *Of Building: Roger North's Writings on Architecture*, ed. by Howard Colvin and John Newman. Clarendon. pp. xxix + 160; 18 illus. £17.50.

³¹ *The Age of Milton: Backgrounds to Seventeenth-Century Literature*, ed. by C. A. Patrides and Raymond B. Waddington. ManU; B&N. pp. x + 438; 12 illus. £22.50.

has become less exclusively intellectual and more tenuously related to literature. But literary students and teachers who wish to keep abreast of scholarship in adjacent fields will find *The Age of Milton* valuable. Readers of this chapter should note that its title is understood literally by most contributors; there is not a lot on our period. To keep abreast of Restoration historiography they can turn to a collection of essays on *The Restored Monarchy*³², or at least to J. R. Jones's introductory survey of 'Main Trends in Restoration England'.

*Lorenzo Magalotti at the Court of Charles II*³³ is the first English translation of the *Relazione d'Inghilterra* (1668) by this Italian diplomat and anglophile. An Italian edition³⁴ has been available for some time, but little or no use of it has been made in the recent biographies of Charles, his brother, Monmouth, and Lady Castlemaine. Magalotti's sketches of these and other English courtiers may not be very reliable, but they are spiced with scandal. In Lady Castlemaine's every look, gesture, and word 'one recognizes shamelessness and whoredom', and she 'has had great difficulty in finding confessors who would listen to her confession', but eventually a Jesuit proved equal to the undertaking.

Several articles on background matters attracted my attention. Martine Watson Brownley's 'The Women in Clarendon's Life and Works' (*ECent*) studies Clarendon's attitude to women, and the part they played in English politics during the interregnum and the early years of the Restoration. They had considerable influence, but for Clarendon it seems most women had no characters at all; he never drew a character-sketch of one. Philip Jenkins's 'Mary Wharton and the Rise of the "New Woman"' (*NLWJ*) describes the life of a Restoration gentlewoman whose affection for her children and independence of her husband mark the end for the old patriarchal discipline. He argues that she deserves to be better known as a social pioneer. R. A. Beddard's 'Of The Duty of Subjects: A Proposed Fortieth Article of Religion' (*BLR*) discusses a bold idea put forward by Peter du Moulin, a canon of Canterbury, soon after the Restoration. His proposed additional article declaring the duty of subjects to their sovereign was filed in the waste-paper basket by his superiors, but as he was a Calvinist in theology it shows that the association of religious and political obligations was not confined to the High Church party.

Richard Gough's *History of Myddle*, written in the first decade of the eighteenth century and published in 1834, has been edited by David Hey and made widely available for the first time³⁵. Unfortunately Hey has based his text on the 1875 edition rather than the original manuscript, and has failed to supply an index; but his introduction and notes are helpful. He gives good brief accounts of Gough's life, his book's value for historians, and its literary merits. The greater part consists of biographical sketches of all the parishioners of Myddle, Shropshire, in the later seventeenth century. It vividly recreates 'the human element in the changing fortunes of families' which is 'rarely revealed

³² *The Restored Monarchy 1660-1688*, ed. by James Rees Jones. Macmillan (1979). pp. viii + 232. £8.

³³ *Lorenzo Magalotti at the Court of Charles II: His Relazione d'Inghilterra of 1668*, ed. and trans. by W. E. Knowles Middleton. WLU (1980). pp. ix + 161. £5.95.

³⁴ *Relazione d'Inghilterra 1668 e 1688*, by Lorenzo Magalotti, ed. by Anna Maria Crinò. Olschki (1972).

³⁵ *The History of Myddle*, by Richard Gough, ed. by David Hey. Penguin. pp. 334. pb £2.50.

by the records that historians have to use'. Literary historians will soon turn to Gough's pithy anecdotes of Daniel Wycherley, the dramatist's father, whose obsessive litigation apparently began when he had to redeem the Marquis of Winchester from the Tower: 'hic labor hoc opus est', says Gough, with humorous reference (not noted by Hey) to the lines in the *Aeneid* on the problem of returning from the Underworld. The dramatist's mother was a gentlewoman 'who if she wanted beauty had a large share of tongue'. Wycherley himself is 'a person as highly educated as any in this County, and excellently skilld in dramaticall poetry'. Gough says Rochester gives 'a great encomium' of Wycherley in *An Allusion to Horace*, and quotes an interesting version of the last four lines. He wrongly supposes Wycherley will not marry again, but aptly quotes Ovid on how the gods sport in human affairs. *The History of Myddle* is a real contribution to seventeenth-century history and eighteenth-century literature.

The Eighteenth Century

ELIZABETH DUTHIE and ALAN BOWER

This chapter is arranged as follows: 1. General, by Elizabeth Duthie; 2. Poetry, by Alan Bower; 3. Drama, by Elizabeth Duthie; 4. Prose, by Elizabeth Duthie; 5. The Novel, by Alan Bower.

1. General

The *SEL* review-article of eighteenth-century studies, by Richard B. Schwartz, and the reviews of articles in *The Scriblerian* continue to be essential reading. A bibliography of the rhetoric of conversation in England, 1660–1800, by Glenn J. Broadhead, appears in *Rhetoric Society Quarterly*, 1980. *The Eighteenth Century: A Current Bibliography* volume for 1981 is not yet available.

Jean H. Hagstrum's *Sex and Sensibility*¹ has been widely acclaimed. It is an important book, drawing together a large number of authors – mostly 'major', and sometimes in surprising collocation – Sterne, Goethe, and Austen are linked in the 'aftermath' of sensibility. One of Hagstrum's main arguments is that 'sentimentalism' has its beginnings in the Restoration – he has chapters on Milton, Dryden, and 'Restoration Love and the Tears of Morbidity' (mostly on the drama). His account is narrative rather than analytical, and inclined to conjecture and to statements of the form that *x* 'anticipates' *y*. In short, something of a loose baggy monster of a book, with a great many virtues, but also the defects of that type. The chapters on the eighteenth century proper discuss the 'abandoned and passionate mistress' (Dryden's Dido, Calista, the Portuguese Nun, Eloisa), the early eighteenth-century emphasis on witty friendship between man and woman, sentimental love and marriage (with an interesting section on Steele), Richardson, Rousseau, and the 'aftermath'. The last chapter is a survey of painting and music, where the short sections on Watteau, Handel, Greuze, and Mozart are the most rewarding.

A similarly large topic is dealt with, less well, in James Engell's *The Creative Imagination*². The author has read very widely among eighteenth-century and Romantic authors, in English and German, to substantiate his thesis that the idea of the imagination, as understood by the Romantics and by us, is the creation of the eighteenth century. He gives often useful short accounts of

¹ *Sex and Sensibility: Ideal and Erotic Love from Milton to Mozart*, by Jean H. Hagstrum. UChic (1980). pp. xiv + 350. £21.

² *The Creative Imagination: Enlightenment to Romanticism*, by James Engell. Harvard. pp. xix + 416. \$16.

many writers, but cannot finally be trusted. Synthesis is his fatal Cleopatra: for both Hume and Johnson 'imagination becomes the central fact of experience and life'. Stanza 7 of 'Dejection', 'allowing for obvious differences in style', 'could have been written by Johnson'. A quotation from Reynolds's *Discourses*, 'if the wording were changed slightly', 'might be mistaken for' Wordsworth or Shelley. These are extreme examples, but symptomatic.

Whereas Engell provides quantities of information, Irvin Ehrenpreis's *Acts of Implication*³ gives the reader the fruits of much thought about the characteristic modes of eighteenth-century writing. The chapters on Pope and Swift are discussed below. In the introduction, Ehrenpreis suggests elements of value common to his four authors, and how 'a subtle writer may convey eccentric meaning by affecting plainness and candour . . . teasing the reader into thinking dangerously'. He is concerned with particular acts of interpretation, in the full context of the work, rather than with any general theory, and he illuminates everything he touches on.

G. S. Rousseau also stresses contexts in his article (*ECent*) on the 'social anthropologist' as critic, discussing *Tristram Shandy* and widows, *Pamela* and the seduction of servants, Pope's correspondence and bachelors, and *Roderick Random* and homosexuals. James Swearingen's 'Philosophical Hermeneutics and the Renewal of Tradition' (*ECent*) is much less particularly concerned with the eighteenth century in its consideration of 'the question of common sense and tradition as a universal hermeneutic principle'. Different styles of preaching – cheerful and exhortative or direct and vituperative – are surveyed by James Downey (*UTQ*). Frederic V. Bogel (*SEL*) continues his study of the later eighteenth century with an interesting article on the non-appearance of 'critical moments', the *kairoi* of perception, in Sterne, Rousseau, Gibbon, and Boswell.

A 'special number of *ECent* on translation includes articles on Lavoisier's translation of Priestley (by Wilda C. Anderson), on Spence's *Essay on Pope's 'Odyssey'* (by Nancy S. Struever), and on the *Letters of a Portuguese Nun* (by Nancy K. Miller). The last two make much use of semiotic theory, and Miller also considers 'the founding contract of the novel . . . in the phallogocentric (heterosexual) economies of representation' as 'homoeoteric'. Syndy McMillan (*ECent*), reviewing a ten-volume selection from contemporary periodicals on the reception of German literature in England, 1760–1860, also surveys H. R. Jauss's '*Rezeptionsästhetik*'. We are on solid ground with an account of French borrowings in English, 1750–9⁴.

Among historical works, *The Whig Ascendancy*⁵ records the 'colloquies' of seven historians on aspects of Hanoverian politics, with each paper followed by a discussion. The format does not allow for the rigorous pursuit of inconsistencies between different interpretations, so that the aim of providing a 'general interpretative framework' for eighteenth-century history is not fully realized, but it is often lively, and there are good notes for further reading.

³ *Acts of Implication: Suggestion and Covert Meaning in the Works of Dryden, Swift, Pope, and Austen*, by Irvin Ehrenpreis. UCal. pp. x + 158. £9.

⁴ *Die französischen Entlehnungen im Englischen von 1750 bis 1759*, by Urs Jost. Francke. pp. 169. SFr 26.

⁵ *The Whig Ascendancy: Colloquies on Hanoverian England*, ed. by John Cannon. Arnold. pp. 226. £12.50.

J. G. A. Pocock's review of reactions to his *Machiavellian Moment* (*Journal of Modern History*) is useful for students of political literature. *The Radical Enlightenment: Pantheists, Freemasons and Republicans*⁶, by Margaret C. Jacobs, is full of fascinating information and analysis about the freethinkers of the early eighteenth century, in England and abroad, the rise of Freemasonry, and the circulation of clandestine, anti-establishment manuscripts. There is a long bibliographical essay. One of Jacobs's arguments, that Newtonianism was used to reinforce social conservatism, is taken up by Larry Stewart (*JHI*), who focuses on Samuel Clarke and Roger North. Robert Zaller (*ECLife*) considers the continuity of radicalism from the late seventeenth to the mid-eighteenth century.

Bruce Lenman's history of Scotland from 1746 to 1832⁷ is written with some style and verve, and there are useful bibliographical notes. Some of the interconnections between politics and the arts which Lenman considers are also discussed by John Dwyer and Alexander Murdoch in an article on the rise of Dundas, one of a collection of essays on early modern Scotland⁸. In the same collection, Peter Jones examines links between the dissenting academies and Scottish writers, notably those between Doddridge and David Fordyce. Scottish nationalism in the *Weekly Magazine* is surveyed by Ian C. Walker (*SSL*).

R. S. Neale's social history of Bath from 1680 to 1850⁹ contains a great deal of information on the building and financing of Bath, its 'social organisation of space . . . as a manifestation of collective or class consciousness', its indigenous population, and the 'influence of consumption on the production of Bath and the influence of production on consciousness'. It does not present the 'literary' Bath of Nash, Smollett, Sheridan, and Austen, and its sometimes dogged Marxist approach and many small inaccuracies do not make for easy reading. The product of laborious research, it is useful as a quarry for literary historians rather than a definitive study of Bath for their purposes. Gout, which drove many to the waters, still awaits its historian, although Pat Rogers makes a lively start (*TLS*). P. B. Munsche considers the ambiguous position of the gamekeeper in rural society (*JBS*), and the tendency towards the segregation of social classes in London at the end of the eighteenth century is discussed by L. D. Schwarz (*Social History*).

*Coram's Children*¹⁰, Ruth K. McClure's study of the Foundling Hospital in the eighteenth century, touches on many aspects of social history as well as providing a very full account of Coram and of the hospital – its organization, finances, and management. There was no other home for illegitimate children until well into the nineteenth century, whereas the Magdalen spawned twenty-odd similar institutions. Women appear to have participated less in the management of the Foundling as the century went on (there were never

⁶ *The Radical Enlightenment: Pantheists, Freemasons and Republicans*, by Margaret C. Jacobs. A&U. pp. xiii + 312. £15.

⁷ *Integration, Enlightenment, and Industrialization: Scotland 1746–1832*, by Bruce Lenman. Arnold. pp. vi + 186. pb £4.95.

⁸ *New Perspectives on the Politics and Culture of Early Modern Scotland*, ed. by John Dwyer, Roger A. Mason, and Alexander Murdoch. Donald (1982). pp. vii + 329. £15.

⁹ *Bath 1680–1850: A Social History. Or A Valley of Pleasure, yet a Sink of Iniquity*, by R. S. Neale. RKP. pp. xiv + 466. £18.

¹⁰ *Coram's Children: The London Foundling Hospital in the Eighteenth Century*, by Ruth K. McClure. Yale. pp. xiii + 321. £15.

women governors) because of 'increasingly refined notions' of propriety. By 1800 also, the mothers were being restored 'to a course of Industry and Virtue'. Where sentimentalism is being moved back to the Restoration, Victorianism may be moved into the late eighteenth century. Dolores Peters (*ECS*), in an article on the literature of female disease and *Pamela*, discusses how female afflictions are seen to require indulgence, but also guidance and control. The picture is rather different in *The Eighteenth-Century Woman*¹¹, produced in conjunction with an exhibition of costumes at the Metropolitan Museum, New York, and suitably well illustrated. It gives short biographies of famous (mostly French) women, on the theme that their influence and freedom could be very great in the eighteenth century.

The muddiness of the black-and-white illustrations is one of the few defects in David Bindman's study of Hogarth¹², which aims to reconcile the judgement of his work by literary standards with the more recent approach to Hogarth as 'a marvellous colourist and an innovator at all levels of artistic expression'. Bindman considers that the stage (more than the novel or verse satire) offered Hogarth a 'living tradition' for the two Progresses, of which his interpretation is less heavily iconographical than Paulson's. His discussion is particularly informative on Hogarth's portraits and on his theory of art, and the discrepancies between the 'essentially linear' theory of beauty and the 'bold and painterly' practice. There is a bibliography but no footnotes. Two related items are Ellen G. D'Oench's account of the letters of a boy apprenticed to the painter Arthur Devis (*ECLife*), and the reprinting of Robert R. Wark's well-annotated edition of Reynolds's *Discourses*¹³.

The *Journal of Garden History*, of which 1981 saw the first issue, contains essays on Thomas Wright's gothic garden buildings, and on the gardens of Charles Greville and Jonathan Tyers (by Michael McCarthy, John Harris, and Brian Allen). A full-length volume by A. A. Tait¹⁴ distinguishes the 'landscape garden in Scotland' (i.e. much like that in England, except for the lack of trees) from the 'Scottish landscape garden', where there is more feeling for the distinctive quality of the countryside. He provides a wealth of information, much of it from manuscript sources, with many plates, and aerial views. His survey is chronologically arranged, by familiar themes, as is the catalogue of an exhibition on picturesque landscape from the Fitzwilliam Museum, Cambridge¹⁵. Prints and drawing books from the Bicknell collection, now in King's College, are among the exhibits described and illustrated. Two papers from a Clark Library seminar offer different approaches to landscape¹⁶. David C. Streatfield's is a survey of landscape theory and practice over the whole eighteenth century, with some fresh emphases, although necessarily skimmed.

¹¹ *The Eighteenth-Century Woman*, by Olivier Bernier. Doubleday in association with The Metropolitan Museum of Art, New York (1982). pp. 167.

¹² *Hogarth*, by David Bindman. T&H. pp. 216. pb £3.95.

¹³ *Discourses on Art*, by Sir Joshua Reynolds, ed. by Robert R. Wark. Yale. pp. xxxv + 349. pb £5.95.

¹⁴ *The Landscape Garden in Scotland 1735-1835*, by A. A. Tait. EdinU (1980). pp. xi + 282. £15.

¹⁵ *Beauty, Horror and Immensity: Picturesque Landscape in Britain, 1750-1850*, by Peter Bicknell. CUP. pp. xx + 103 + 93 plates. £6.95.

¹⁶ *Landscape in the Gardens and Literature of Eighteenth-Century England*, by David C. Streatfield and Alistair M. Duckworth. CML/UCal. pp. viii + 138. \$6.

Alistair M. Duckworth considers some uses of the country house setting by novelists, stressing 'the persistence of rhetorical *topoi*', but also how historical change may 'alter the significance of conventions of description already in existence'.

Papers given at a London seminar on the eighteenth- and nineteenth-century book trade¹⁷ include a consideration by Robin Myers of John Nichols and other early historians of the trade, a description (primarily political) of government tolerance and the overcoming of prepublication censorship, by Alan Downie, and a survey of periodicals in terms of the expansion of the printing trade and the extension of co-operation among booksellers, by Michael Harris. The careers of the most important Norwich book tradesmen are outlined by David Stoker (*TCBS*). John Feather gives an account of two topics from manuscript sources: the dealings of one publisher, John Nourse, with various authors, particularly the purchase of copyrights and the securing of rights in future publications (*SB*); and the activities of the Ely Pamphlet Club (*TCBS*, 1980). Finally, Samuel F. Pickering's *John Locke and Children's Books in Eighteenth-Century England*¹⁸ considers the enterprising Newbery, his publications and advertising methods, along with his predecessors and successors, and the changes in emphasis, from Newbery's learning through play to a greater stress on discipline and usefulness at the end of the century. Locke's influence is not rigorously analysed, and the arrangement by theme (fairy tales, biographies of animals and inanimate objects, chapbooks, and so on) rather than chronologically leads to some repetition of points. But the interest of the subject, and Pickering's evident delight in it, make the book a fitting example of the Newbery method of learning.

2. Poetry

The most ambitious general book this year is undoubtedly Eric Rothstein's survey of poetry from 1660 to 1780¹⁹. Although he is sceptical about the usual categories, his study of poems in contextual relationships nevertheless supports the evolution of a 'poetry of power' into 'poetry of sympathy' as he writes intelligently on a variety of issues from classical allusion to the visual suggestiveness of printed verses. His calendar of poems by year of publication will also be useful to those who already know their way round the period, for here, as throughout, Rothstein does full justice to minor and even miniscule talents. By contrast, John A. Jones (*CentR*) stays on more familiar territory when he proposes that both the heroic couplet and baroque music were comparable artistic responses to empirical philosophy.

The breadth and bulk of work on Swift's poetry are also familiar phenomena these days: so are some of the theses. 'Persona' is at issue again in two lively seminar papers delivered at the Clark Library in 1979²⁰. Robert C. Elliott

¹⁷ *Development of the English Book Trade, 1700-1899*, ed. by Robin Myers and Michael Harris. OPP (1980). pp. xii + 172. £0.50.

¹⁸ *John Locke and Children's Books in Eighteenth-Century England*, by Samuel F. Pickering Jr. UTenn. pp. xii + 286. \$21.

¹⁹ *Restoration and Eighteenth-Century Poetry, 1660-1780*, by Eric Rothstein. Routledge History of English Poetry 3. RKP. pp. xiv + 242. £13.95.

²⁰ *The Poetry of Jonathan Swift: Papers Read at a Clark Library Seminar, 20 January 1979*, by Robert C. Elliott and Arthur H. Scouten, intro. by Maximilian E. Novak. CML. pp. ix + 54. \$5.

reads the *Epistle to a Lady* and the *Verses* as emotional release through role-playing, and Arthur H. Scouten traces Swift's growing concern with the reputation he would leave to posterity. Among the poems both critics call in evidence is the *Panegyrick on the Reverend Dean Swift* (1730) which has long been a questionable attribution and is (yet again) firmly identified as the work of James Arbuckle by Aubrey L. Williams and James Woolley in two essays from *Contemporary Studies on Swift's Poetry*²¹. Five further papers in this collection – those by A. B. England, John Irwin Fischer, Peter J. Schakel, Nora Crow Jaffe, and Thomas B. Gilmore Jr – came from an MLA seminar in 1976 and were noticed in *Scriblerian* in 1977. The remaining essays are as mixed as one might expect. James Woolley's second contribution urges us to abandon ironic interpretation of the *Verses*, but Donald C. Mell finds the ironic wit of *On Poetry* central to Swift's whole poetic career, while Robert W. Uphaus discerns a very different matrix in the august and genuine 'biographical presence' of the bleaker late poems. Others would seek to categorize the canon. David Sheehan rather avoids the critical issue as he defines a 'minor tradition' of satiric pindarics from the early verse; David Veith writes on the metaphorical transformations of the middle period; and Richard H. Rodino approves of Swift's determination 'to annoy his readers' in the post-1730 poems. Perhaps the most business-like contribution is by Donna G. Fricke, on Swift's motives for his 'informal or colloquial mode', and the most intriguing is certainly Arthur H. Scouten's sketch of 'several categories of readers' and 'biobibliographical contexts' for the poems.

Louise K. Barnett's essay on 'fictive self-portraiture' effectively announces her book²², in which she expands on such verses as the *Stella* poems as dramatizations of a vulnerable self in dialectical relationships with a confident one. The remainder of the canon – 'poetry of the world', whether literary, political, or scatological – is less securely handled by Ms Barnett who presents Swift as an immediately personal poet only by drawing too many of his satiric teeth. Elsewhere, Roberta Borkat (*ES*) finds parallels between Swift's Strephon and Shaw's Sergius, and A. J. Downie (*RES*) suggests that *An Ode for the New Year. Written by Colley Cibber*, which has been claimed for Pope, might be more plausibly ascribed to Swift but must remain a fugitive piece.

On Pope, Wolfgang Kowalk covers the same ground traversed earlier by J. E. Tobin and C. L. Lopez, as his *Bibliography* for 1900–79 sets out 'to unite Pope-criticism published in the twentieth century in a single reference-book, editions of Pope's works excluded'²³. Yet much is new: the years 1968–79 saw critical items on Pope almost double the total published between 1895 and 1967. Researchers may be disappointed to find this 'annotated' bibliography would be more accurately described as an organized series of lists; but there are no apparent omissions, and the divisions quantify some historical preferences. For example, the *Rape* accounts for 171 items and the *Dunciad* 144, an imbalance sustained this year by, on the one hand, Kenneth Moon (*Expl*) who pursues the Baron's sexual ineptitude and William Freedman (*Renascence*)

²¹ *Contemporary Studies on Swift's Poetry*, ed. by John Irwin Fischer and Donald C. Mell. UDel. pp. 240. £18.50.

²² *Swift's Poetic Worlds*, by Louise K. Barnett. UDel. pp. 225. \$22.50.

²³ *Alexander Pope: An Annotated Bibliography of Twentieth-Century Criticism, 1900–1979*, by Wolfgang Kowalk. Lang. pp. ix + 371. SFr 77.

who reconsiders familiar allusions to Eden in the fallen world of Belinda, and, on the other, by David L. Vander Meulen (*MP*) who picks his way through a tangle of cancels in the 1729 *Dunciad*.

Such ancient and modern concentration on either satire in isolation is deplored by Frederick V. Bogel who argues that a shift of focus from Pope's ethics to his epistemology reveals important structural dynamics at work in different sorts of poems²⁴. In the *Epistles* 'schematic knowledge . . . is gradually humanized' towards a comic vision, in the satires 'substantial knowledge is gradually converted to schematic' as the poet moves into tragic isolation. This sort of approach is not as pioneering as Bogel claims, and his coda on Pope as a generic example of 'Augustan Knowledge' is the more disappointing after some intelligently plastic criticism of the *Epistles*. These poems also receive separate attention in this year's crop of notes and articles: Howard D. Weinbrot (*N&Q*) considers why Pope omitted a manuscript attribution to Ausonius in the printed version of *Arbuthnot*; Paul Kelley (also *N&Q*) thinks *Cobham* on abstract reasoning influenced early Wordsworth; and Pat Rogers continues to explore the literary genealogy of *Epistle to Burlington's* Timon in *PLL*.

Professor Rogers also writes persuasively (again in *PLL*) on the way Pope almost literally deconstructed part of a lament from *Poly-Olbion* and re-assembled its constituents into 'a song of triumph for the resurgent royal demesne of Windsor'; and the same critic's previous work influences Anne McWhir's nicely fashioned essay (*ESC*) which charts the tides of the Thames as a unifying conceit for *Windsor Forest*. The cycles of history in the same poem are the subject of Vincent Carretta (*SEL*). Others deal with a variety of subjects: T. R. Steiner (*N&Q*) argues that possibly Pope himself, but probably Garth, wrote the anonymous panegyric *To Mr. Pope* which was printed with the *Pastorals* in Tonson's *Poetical Miscellanies* of 1709 but not in future editions of Pope's works; Joan Metcalfe and Aubrey Williams (*Scriblerian*) speculate on the addressee and date of a Pope letter in the University of Florida Library; and Peter J. Connelly (*SEL*) finds that the poetic energies of the *Iliad* translation correspond to the principles of Dryden's 'Parallel of Poetry and Painting'. Howard Erskine-Hill is the author of two essays on Pope this year but the first, from the Wolfenbuttel forum, was not available for review. In the second (*ECS*), he continues his research into Jacobitism and literature and traces Pope's modulations of response to political developments through the poems. Pope may not have been a Jacobite but his sympathies inclined him to any who opposed the one-party hegemony of Hanoverian Whiggery. Last, but by no means least, Irvin Ehrenpreis devotes a chapter to Pope's 'Bipolar Implications' in *Acts of Implication*²⁵. It is one of the most incisive stages in a very lucid argument, and it is particularly perceptive on Pope's use of 'conventional didacticism' as a code or screen for 'subversive meanings' whether personal or moral. The personal and moral in Pope bring us full circle to Mr Bogel again, and it seems appropriate to turn elsewhere.

Among Pope's contemporaries, Defoe gets unusual attention as a poet in the report of Frank H. Ellis (*RES*) on two manuscript copies of *The Vision* –

²⁴ *Acts of Knowledge: Pope's Later Poems*, by Frederick V. Bogel. BuckU. pp. 248. \$21.50.

²⁵ *Acts of Implication: Suggestion and Covert Meaning in the Works of Dryden, Swift, Pope, and Austen*, by Irvin Ehrenpreis. UCal. pp. x + 158. £9.

one of them a holograph – which support his contention that Defoe had no mean ear for metrics and a shrewd eye for graphic presentation, both of which were obscured in typesetting. Losses due to publishing conventions are also Ann Messenger's subject (*Restoration*) in her article on Lady Winchilsea's *Miscellany Poems* of 1713; but here the pressures were social rather than physical and the author's choice of which poems should or should not be published seems to have been contingent on her response to prejudice against female poets. Eugene Kirk (*ES*) defends Gay's *Trivia* as a loosely inventive employment of classical elements in a subgenre; Arthur S. Williams (*JBS*) surveys the moderating of panegyric in Charles Montague, Addison, George Stepney, Congreve, Tickell, and Prior; and Mary Theresa Griffin (*SEL*) traces a progression from mimesis to sublimity in sensitive readings of Dyer's *Country Walk* and *Grongor Hill*.

James Thomson is the subject of two volumes this year. James Sambrook brings years of work on *The Seasons* to an edition with full apparatus, a defence of the 1746 as copy-text, and an absorbing discussion of typography²⁶. His introduction also draws together the main strands of modern critical approaches to a poem which can be described justly as monumental in both the complimentary and pejorative possibilities of that epithet. If Sambrook thus confirms the received wisdom that Thomson must be set firmly in the context of his times, R. R. Agrawal is engagingly old-fashioned when he asserts that our endeavours should be bent once more to cataloguing the 'ways . . . Thomson succeeded . . . in heralding the Romantic movement'²⁷. There is an equally wide gulf between the two substantial works on Collins this year. Richard Wendorf's monograph²⁸ is a conventional, responsive assessment which rescues 'poor Collins' from that Johnsonian dismissiveness and the double-edged legend of madness. By contrast, Janice Haney-Peritz (*ELH*) – who also begins with Johnson – unfolds a sustained deconstructionist reading of the *Odes* which appeals to philosophical and linguistic speculation from Locke to Hume as a context for the 'self-reflexive indeterminacy' of allegorical personifications, personifications Richard Wendorf finds expertly fixed in Collins's secure conception of his vocation. There is far less scholarly paraphernalia in John Heath-Stubbs's selection from Gray's poetry²⁹, but the introduction by this practising poet ranges over familiar ground in a lively manner.

Other mid-century and later poets have a relatively thin time of it this year. Geoffrey J. Finch (*PLL*) defends Johnson's *London* as a reflection of the author's ambivalences which 'mirror those of his age', and James F. Woodruff (*N&Q*) discerns parallels in the treatment of patronage between Dryden's *To Sir Geoffrey Kneller* and Johnson's *Drury Lane Prologue*; Isobel Grundy (*BLR*) considers verses by Lady Montagu discovered some years ago by Robert Halsband, and Robert. B. Bataille (*AN&Q*, 1980) proposes 1738, or earlier, for the *Lady's Curiosity* by the same author, usually dated 1741. Burns

²⁶ *James Thomson: The Seasons*, ed. by James Sambrook. Clarendon. pp. xcv + 405. £45.

²⁷ *Tradition and Experiment in the Poetry of James Thomson (1700–1748)*, by R. R. Agrawal. SSELRR 90. pp. vii + 273. \$25.

²⁸ *William Collins and Eighteenth-Century English Poetry*, by Richard Wendorf. UMin. pp. xiii + 227. £16.25.

²⁹ *Thomas Gray: Selected Poems*, ed. by John Heath-Stubbs. Carcanet. pp. 86. £2.50.

is the subject of an edition by Karl Miller in the *Landscape Poets* series³⁰. Any connection between the poems and Ayrshire is left oddly tenuous. Miller's argument that Burns' class-loyalty has been distorted by the process of lionization as Scots national bard is more meatily contentious: it is also implicitly challenged by 'Bardie Clan' influences suggested in *ScLJ*, a journal which devotes an issue to John Galt this year. Another volume of *Studies in Scottish Literature* (the sixteenth) was unavailable for review, but it is doubtful whether any essay on the later poets could take pride of place from the second volume of Cowper's *Letters and Prose Writings*, edited by James King and Charles Ryskamp³¹. This takes Cowper from the publication of his first book of poetry to public reception of *The Task*, and in the letters of these years, as the editors rightly say, 'his pen begins to overflow with some of his most beautiful and charming' correspondence. Most of these letters are well known but they are here meticulously edited. The other noteworthy publication is an article by Dustin Griffin (*EIC*) on the influence of Milton, Cowper's literary and spiritual master.

3. Drama

There is more work on drama again this year. Laura Brown's *English Dramatic Form, 1660–1760*³² is an impressive analytical study, with the aim of explaining the connection between the 'decline' of drama and the 'rise' of the novel by defining 'decline' so that 'it designates particular formal facts rather than an unspecified evaluative judgement'. It is a work of the closet rather than of the theatre – *The Twin Rivals* is described as a 'virtual catalogue of bourgeois sentiments', which no one who saw the RSC's recent production would endorse – but the virtues of its disciplined and logical approach outweigh the defects. The last two chapters, in which the drama of the eighteenth century is discussed, contain some illuminating comparisons between 'dramatic' and 'novelistic' moral action (a topic also considered by Brown in *Genre*, 1980). *Serious Drama and the London Stage: 1729–1739*, by Bonnie A. Nelson³³, is analytical in a more dogged way. Arguing that the decade is one of 'experimentation and increased theatrical activity', Nelson categorizes tragedies as 'Roman', 'Othello', or 'Fatal' plays, giving accounts of their plots. Hers is the sort of archaeological groundwork necessary to add detail to our knowledge of eighteenth-century drama. Although it contains less formal analysis than Brown's book, it is less narrative than *Plays about the Theatre in England, 1737–1800*³⁴, completed by M. L. Lawhon from the manuscript left by Dane Farnsworth Smith. One hundred and thirty-nine works are discussed, arranged by author (Foote, Garrick, the Colmans, Sheridan) or theme (plays about other plays, about actors, authors, the stage itself).

The Stage And The Page: London's 'Whole Show' in the Eighteenth-Century

³⁰ *Landscape Poets: Robert Burns*, ed. by Karl Miller. W&N. pp. 128. £5.95.

³¹ *The Letters and Prose Writings of William Cowper*, Vol. II, *Letters 1782–1786*, ed. by James King and Charles Ryskamp. Clarendon. pp. xxviii + 652. £35.

³² *English Dramatic Form, 1660–1760*, by Laura Brown. Yale. pp. xvi + 240. £12.30.

³³ *Serious Drama and the London Stage: 1729–1739*, by Bonnie A. Nelson. SSPDPT 66. USalz. pp. xv + 278.

³⁴ *Plays about the Theatre in England, 1737–1800*, by Dane Farnsworth Smith and M. L. Lawhon. BuckU (1979). pp. 293. £9.95.

*Theatre*³⁵, a collection of seminar papers given at the Clark Library, reveals its aim in its title. In the first part, on the relationship between literary genres, performance, and popular taste, Robert D. Hume's essay on the 'Multifarious Forms of Eighteenth-Century Comedy' may be singled out as a thought-provoking attempt to define that protean subject. Donald C. Mullin on theatre structure, and Ralph G. Allen on De Louthembourg, comprise the second section. In the third, George Winchester Stone Jr disposes of the myth that Garrick took no interest in theatrical music, and two afterpieces and two burlettas of the period are discussed (with musical illustrations available on cassette). The fourth part deals (in separate essays) with prompt-books, dance, and critical theory. *Georgian Scene Painters and Scene Painting*³⁶, by Sybil Rosenfeld, has the advantage (by comparison) of a clearly defined subject, well treated and well illustrated, bringing together such evidence as is available on the century's 'decisive shift from the architectural to the pictorial', with much else, on lighting, trap-doors, transparencies (in use before De Louthembourg), and so on. The second part continues the description from 1800 to 1830, when there is more evidence, although no decisive break in style.

Dene Barnett's series of articles on eighteenth-century acting (*ThRI*) continues with a study of posture and attitudes. Judith Milhous and Robert D. Hume (*TN*) begin a guide to the Lord Chamberlain's material in the PRO, with a list of documents. Parody is briefly considered by Ian Donaldson (*SoR*). Versions of Marivaux (notably Lady Mary Wortley Montagu's *Simplicity*) are discussed by Robert Halsband (*MP*), and French versions of *Cato* by Ahmad Gunny (*BJECS*). *Cato* itself is examined by J. M. Armistead (*PLL*).

On particular authors there is less. Leo Hughes and A. H. Scouten, comparing two of the Drury Lane prompt-books now at Edinburgh – for *The Old Bachelor* and *The Double Dealer* – conclude that eighteenth-century revisions of the former involve more squeamishness than dramaturgy (*MP*). Language in *The Beggar's Opera* is considered by Peter Lewis (*BJECS*), who also notes a similarity between it and the subplot of *The Beaux' Stratagem* (*N&Q*). Lowell Lindgren (*PQ*) argues that *The Beggar's Opera* looks to *Camilla* as its model for opera, and Richard J. Salmon makes a poor comparison between Gay and Brecht (*Theoria*).

Sheridan, 'ou l'insoucieux', as one biographer aptly called him, has an inappropriately solid 'reference guide', by Jack D. Durant³⁷. The bibliography is fully annotated, and includes reprints, announcements of sales of manuscripts, and reviews of productions, from 1816 to 1979. About half the items are from the last fifty years. There is a list of editions of Sheridan's plays and some non-dramatic works, unfortunately omitting the late F. W. Bateson's edition of *The School for Scandal* (1979). Durant (*ECLife*) also discusses Sheridan's political philosophy and his differences with Burke. The WTW Sheridan, by Arnold Hare³⁸, gives a sound account of the life, plays, and some

³⁵ *The Stage And The Page: London's 'Whole Show' in the Eighteenth-Century Theatre*, ed. by George Winchester Stone Jr. CML/UCal. pp. x + 251. \$14.95.

³⁶ *Georgian Scene Painters and Scene Painting*, by Sybil Rosenfeld. CUP. pp. xiv + 206. £29.50.

³⁷ *Richard Brinsley Sheridan: a reference guide*, by Jack D. Durant. Hall. pp. xxxi + 312. £6.60.

³⁸ *Richard Brinsley Sheridan*, by Arnold Hare. Profile. pp. 45.

political speeches. Finally, Elizabeth M. Yearling (*DUJ*) concludes that Cumberland's attempt to dispel eighteenth-century prejudices in his portrayal of Jews and West Indians may in fact have reinforced existing stereotypes.

4. Prose

There is a mixed bag of contributions on periodicals and pamphleteers. The most important, although more for the early nineteenth century than for the eighteenth, is James M. Kuist's *The Nichols File of The Gentleman's Magazine*³⁹, a study and catalogues of the editorial file maintained by John Nichols and his successors, from 1778 to 1856. Kuist provides an introduction describing the origins and annotation of the file, but most of the book is taken up with the catalogues – 10,000 or more attributions of authorship, lists of documents tipped into the file copies (drawings, printed material, and manuscripts, listed respectively by artist and author or title), and documents associated with the file. There are three indexes – a general index to the catalogues, a chronological list of anonymous contributions for which attribution is given, and an index of attribution for items published over pseudonyms or initials.

Several minor authors are given an airing. Henry Snyder (*HLQ*, 1980) corrects *DNB* and other errors about David Jones, whose earlier annual volumes of history are more detailed than Boyer's. The latter's *Essay Towards a History* is considered by Geoffrey M. Sill (*PBSA*), who offers a different view of its origin from that given by J. A. Downie. In *Factotum*, Richard Challenor's works are listed, and the authorship of *A letter . . . concerning the public debts* (1711) discussed. Two manuscript diaries of a visit to Paris in 1726, possibly by Walter Butler, are described by Anne Woodhouse (*BLR*). A new Bolingbroke letter of 1744, at Monash University, is reprinted by Clive T. Probyn (*Scriblerian*). Jerry C. Beasley (*ECS*) discusses some of the thirty or so prose fictions describing Walpole as 'a sinister, self-interested, exasperatingly skillful political manipulator'. J. T. Klein (*SoRA*) argues that in considering satires on the South Sea Bubble, both historians and literary critics must adopt an interdisciplinary approach. The annotations in Warburton's copy of Theobald's Shakespeare are studied by Robert M. Ryley (*TCBS*, 1980), and George Toller's library conjecturally reconstructed from references in his notes on Shakespeare by Arthur Sherbo (*SB*). Bonnell Thornton's journalism of the 1750s and 1760s is the subject of an article by Lance Bertelsen (*HLQ*). Robert Bataille (*AN&Q*, 1980) states some conjectures on reprintings of Goldsmith's work in *The Court Miscellany* (1765). E. W. Pitcher contributes notes on periodical fiction for the young (*Lib*), and on attributions in the *British* and *Town and Country* magazines (*PBSA*).

Defoe's Early Life, by F. Bastian⁴⁰, is based on solid evidence, but marred by too much conjecture and some inconsistent argument. The accuracy of Defoe's recollections of London during Monmouth's rebellion, we are told, confirms that he was there much of the time, but the inaccuracy of his geographical directions in Scotland is also held to be a sign of personal experience. Defoe could 'realistically' describe events he did not witness, like

³⁹ *The Nichols File of The Gentleman's Magazine*, by James M. Kuist. U.Wise. pp. ix + 335. \$50.

⁴⁰ *Defoe's Early Life*, by F. Bastian. Macmillan. pp. xii + 377. \$15.

William of Orange's invading fleet. There is, however, much useful information, and twenty-nine new attributions (some disputed). Robert James Merrett's study⁴¹ of Defoe's moral and rhetorical ideas is a very compressed work, making a case for Defoe as 'a more deliberate thinker and a more calculatedly provocative teacher' than is usually allowed, and turning him into perhaps too tidy a thinker in the process. The best chapters are the two last, on language and narrative, with some interesting observations on Defoe's use of dialect terms and alternative names in the *Tour*.

J. A. Downie and Pat Rogers (*PQ*, 1980) give corrections and over fifty additions to Payne's list of pamphlet mentions of Defoe. Rogers (*PBSA*) and John Harris (*BC*) do the same for Moore's *Checklist*. Information on Defoe's relationship with Mist, from the Blenheim Papers, is noted by J. D. Alsop (*PBSA*) and also in *N&Q*, where Geoffrey M. Sill reports on a letter in the Huntington describing Defoe as an enemy to Hanover. The precursors and contemporaries of Defoe's 'Lady Credit' are discussed by Paula R. Backscheider (*HLQ*). She also notes a payment made to Defoe by the Edinburgh Town Council (*Scriblerian*).

Gulliver's Travels is often the focus of Swift studies, but it is little treated this year. Isaac Asimov's annotated edition⁴² is cheering as evidence that the work still has some readership outside the academy. The commentary, although it repeats some old chestnuts, is often fresh – Asimov is much concerned with the practicalities of big and little – the Lilliputian's brain would be too small to think, for instance. The illustrations are many and often good – the Lilliputians marching through Gulliver's legs are contrasted with an engraving of Walpole as Colossus. Asimov's text is based on Faulkner, which, F. P. Lock argues (*MLR*), is less reliable than Motte's 1726 text. He also considers the Armagh copy, offering a different (speculative) account of its genesis from David Woolley.

Irvin Ehrenpreis's *Acts of Implication*⁴³ has a chapter on Swift's *Examiner* and *Drapier*, with an illuminating comparison of the use of metonymy and synecdoche in both. Swift's irony is also discussed, very briefly, in John Fletcher's comparison of Swift and Voltaire (*ForumH*, 1979). Arthur Mainwaring's comments on the *Examiner*, in his *Medley*, are studied by Frank H. Ellis (*YES*). J. A. Downie (*PSt*) argues that an appraisal of the strategy of *The Conduct of the Allies* depends on an identification of its implied reader – a sympathetic tory. G. Douglas Atkins's essay on the *Tale of a Tub* is too short to be very useful (*ELWIU*).

Two works little studied, Berkeley's *Siris* and Shaftesbury's *Characteristicks*, have an article each. *Siris* is described as a 'self-conscious, philosophically informed discourse' by Stephen Leo Carr (*UTQ*), and the *Characteristicks* as Shaftesbury's possible answer to Locke by John A. Dussinger (*JHI*). Isabel Rivers gives a very thorough analysis of the tension and paradoxes in John Wesley's writing (*PSt*).

⁴¹ *Daniel Defoe's Moral and Rhetorical Ideas*, by Robert James Merrett. ELS 19. UVict (1980). pp. 112.

⁴² *The Annotated Gulliver's Travels*, ed. with intro. and notes by Isaac Asimov. Potter (1980). pp. xxi + 298. \$19.95.

⁴³ *Acts of Implication: Suggestion and Covert Meaning in the Works of Dryden, Swift, Pope, and Austen*, by Irvin Ehrenpreis. UCal. pp. x + 158. £9.

In his study of Fielding in relation to the social, intellectual, and political background, Brian McCrea⁴⁴ seeks both 'to test generalizations about the nature and structure of mid-eighteenth-century British politics' and to explain 'important and problematical features of Fielding's art'. He argues that Fielding's attacks on Walpole were deviations from 'his steady loyalty to the urban and commercial way of life' (to Addison, in literary shorthand, rather than to Swift), and that the seeming contradictions between his advocacy of freedom for the propertied classes and repression for the poor (in his social pamphlets) are explained by the 'narrowness and consistency' of his Lockean bent. McCrea does not take enough account of changes in political life (*The True Patriot* is compared with Addison and Swift rather than with political pamphlets of the 1740s), and the synthesis of Namierite and anti-Namierite views is too neat. But his discussion of Fielding, centring on the plays and journalism rather than the novels, gains a great deal from his attempted re-creation of the context. Peter Jan De Voogd's⁴⁵ comparison of Hogarth and Fielding seeks to ascertain how far the artist influenced the conception of a 'new Province of Writing'. It proceeds by an analysis more of particular works than truly comparative, but some useful points are made and some well-established errors corrected. The first edition of Fielding's *Works* (1762) is discussed by Hugh Amory (*TCBS*).

There are no books on Johnson this year (Peter L. De Rose's *Jane Austen and Samuel Johnson*⁴⁶ concentrates on the novelist). A good essay that may have escaped literary scholars, on Johnson and the business world, is reprinted in Peter Mathias's *The Transformation of England*⁴⁷. Robert G. Walker considers Johnson's links with seventeenth-century Christian apologetics (*HLQ*, 1980), and Max Byrd (*MP*), contrariwise, those with twentieth-century Christian existentialism. The evidence for Johnson's disapproval of French influence on English is inconclusive, argues Thomas B. Gilmore Jr (*MP*), although it is probable that he was not as hostile to French borrowings as it is usually thought. There are accounts of Johnson and the Irish book trade (Richard C. Cole in *PBSA*), and of the printing of *Marmor Norfolciense* and *London* (A. D. Barker in *Lib*). Isobel Grundy (*N&Q*) discusses the improbably interesting topic of the form of the hero's name in *Rambler* 179.

William C. Dowling continues his work on Boswell with what is announced as the 'first deconstructionist interpretation' of the *Life of Johnson*⁴⁸. His argument, in fact a syncretist one, is that the *Life* is not only 'radically discontinuous in its structure', revealing a 'plurality of worlds' rather than a 'single world identical with the narrator's consciousness', but that these different worlds are antithetical to and subversive of one another. He assumes that every quotation in the *Life* introduces a different 'world', and that in Johnson's talk we 'are given an unmediated revelation of his mind and thought'. The

⁴⁴ *Henry Fielding and the Politics of Mid-Eighteenth-Century England*, by Brian McCrea. UGeo. pp. xiii + 257. \$20.

⁴⁵ *Henry Fielding and William Hogarth*, by Peter Jan De Voogd. Rodopi. pp. 195. NFl 40.

⁴⁶ *Jane Austen and Samuel Johnson*, by Peter L. De Rose. UPA (1980). pp. xi + 121. hb \$16.25, pb \$7.50.

⁴⁷ *The Transformation of England*, by Peter Mathias. Methuen (1979). pp. x + 324. £10.95.

⁴⁸ *Language and Logos in Boswell's Life of Johnson*, by William C. Dowling. Princeton. pp. xix + 185. £9.30.

'problem' of Boswell as narrator and presence occurs throughout. Nevertheless, this study is more rewarding than Dowling's earlier book on Boswell, especially perhaps in its emphasis on the attraction of the Johnsonian 'moral center', 'not in spite of but because of the discontinuities of Johnsonian utterance'. Two more conventional studies of Boswell appear in *SSL* – Richard C. Cole on his links with Robert Colvill, a Fife poet and minister, and Mary E. Housum on his account of Prince Charles Edward Stuart.

Young's *Conjectures on Original Composition* is the subject of two articles. D. W. Odell (*SP*) considers the importance of pietism in the work, and how the subordination of literature to a 'Christian neoplatonism that makes originality possible, indeed necessary', allows Young to shift from attacking literature as an end in itself to 'promoting originality properly grounded in religious and moral values'. Joel Weinsheimer (*ECent*) points up the inconsistencies in Young's theory of originality, which he sees as 'less an intrinsic quality than a relation to its successors'. A well-researched account of the genesis, in the 1750s, of Thomas Warton's *History of English Poetry*, with a list of his borrowings from Bodley, is given by David Fairer (*RES*). Joan H. Pittock's article (*ES*) on Warton and the Oxford Chair of Poetry includes details of earlier professors, and translated extracts from Warton's lectures. She notes 'the development of a shifting self-consciousness about the creative potential of the "old poets" '.

It was an 'age of unprecedented scholarly achievement', Bertram H. Davis argues in his study of Thomas Percy⁴⁹, in which he places the *Reliques* 'in the full context of Percy's long scholarly career'. His discussion of the *Reliques* and of their influence is good, but (no doubt constrained by the TEAS format) he provides little information on the literary and artistic context of 'Gothick' enthusiasm. A short article by the late Cleanth Brooks on the young Percy appears in *ForumH*, 1979.

Volume II of the Clarendon edition of Burke's writings and speeches, 1766–74⁵⁰ is scrupulously edited, well annotated, and handsomely produced. The introduction is stylish and informative. Included are *Observations on a Late State of the Nation*, *Thoughts on the Present Discontents*, the *Speech on American Taxation*, pieces printed in the *Public Advertiser*, and about forty speeches. Some of these are printed from notes, giving a staccato effect, but some repay study (notably a fine attack on the power of JPs to 'remove' the poor). In *EA*, T. O. McLoughlin considers Burke's 'dualistic vision' in his *Tracts on the Popery Laws*.

I have seen neither J. A. W. Bennett's *Essays on Gibbon*⁵¹, nor David Miller's *Philosophy and Ideology in Hume's Political Thought*⁵². The reactions of Hume, Berkeley, and Locke to Jacobitism are discussed by F. J. McLynn (*BJECS*). Richard Teichgraeber III reconsiders the Adam Smith 'problem'

⁴⁹ *Thomas Percy*, by Bertram H. Davis. TEAS 313. Hall. pp. 175. \$11.95.

⁵⁰ *The Writings and Speeches of Edmund Burke*, Vol. II: *Party, Parliament, and the American Crisis 1766–1774*, ed. by Paul Langford, textual ed. William B. Todd. Clarendon. pp. xviii + 508. £40.

⁵¹ *Essays on Gibbon*, by J. A. W. Bennett. Privately printed (available from Heffer's, Cambridge). pp. x + 85. £3.

⁵² *Philosophy and Ideology in Hume's Political Thought*, by David Miller. OUP. pp. 234. £16.95.

(JBS)⁵³, and Marie-Hélène Thévenot discusses Lord Kames as a farmer (EA). James Mackintosh's change of heart over the French Revolution was 'immanent' in the *Vindiciae Galliae* itself, Lionel McKenzie argues (ECS). Finally, there is a reprint of de Crèvecoeur's *Letters from an American Farmer*⁵⁴, along with the twelve essays originally omitted and first published in 1925.

5. The Novel

Arnold Weinstein's learned and elegant *Fictions of the Self, 1500–1800*⁵⁵ moves easily over three centuries and four languages: English eighteenth-century novels thus contribute to a broader thesis about a developing relationship between the self and the external world in fiction. *Moll Flanders* and *Joseph Andrews* represent Weinstein's second phase in which the protagonist forces a threatening environment to reflect her or his self-image, *Clarissa* is evidence for a further modulation – of self in mortal conflict with externals – and *Tristram Shandy* celebrates 'the freedoms of language and imagination over and against the poverty of matter and experience'. Walter Reed attempts a similarly expansive but rigorously structuralist paradigm of the picaresque which touches on Defoe, Fielding, and Sterne in *An Exemplary History of the Novel*⁵⁶, but where Weinstein analyses lucidly, Reed too often contrives impenetrability. Valerie Ann Bystrom (*Criticism*) is altogether more readable as she charts the intertextuality of 'patho-sympathetic conventions' from Richardson, Smollett, and Mackenzie into the nineteenth century; Charles C. Mish (PBSA) estimates the relative popularity of different genres in prose fiction between 1700 and 1740 with his own loosely fashioned categories; and Lucy K. Hayden (CLAJ) offers an inconclusive survey of 'the Black Presence' in eighteenth-century novels.

Delayed notice of F. Bastian's biography of Defoe in another section of this chapter brings the assumption that all his work is directly autobiographical into neat opposition to the approach of a second book unavailable for review last year, Marthe Robert's *Origins of the Novel*⁵⁷ which was first published in 1972 as *Roman des Origines et Origines des Roman*. The wordplay in its French title proclaimed its commitment to Freudian 'family romance' as the basis for fiction. Here, Crusoe is a fantasizing foundling who allegorizes his progression (in a manner which owes much to Cervantes) until he reaches authentic independence. By contrast, Elizabeth R. Napier (SAQ) offers a sprightly reworking of the orthodox Crusoe who reconciles material and spiritual planes through his perception that his ordering of things imitates divine patterning. Yet Christopher Hill – in a 1980 *History Workshop* paper – is sceptical about

⁵³ See also his article on the same topic in *New Perspectives on the Politics and Culture of Early Modern Scotland*, ed. by John Dwyer, Roger A. Mason, and Alexander Murdoch. Donald (1982). pp. vii + 329. £15.

⁵⁴ *Letters from an American Farmer and Sketches of Eighteenth-Century America*, by J. Hector St. John de Crèvecoeur, ed. with intro. by Albert E. Stone. Penguin American Library. Penguin. pp. 491. £2.50.

⁵⁵ *Fictions of the Self, 1500–1800*, by Arnold Weinstein. Princeton. pp. 302. hb £12.30, pb £6.05.

⁵⁶ *An Exemplary History of the Novel*, by Walter L. Reed. UChic. pp. 334. £13.50.

⁵⁷ *Origins of the Novel*, by Marthe Robert, trans. by Sacha Rabinovitch. Harvester (1980). pp. 235. £22.50.

any sort of allegory as he extends the Ian Watt view of *Crusoe* and finds in Defoe a radical, isolated (possible) ironist who fictionalized the betrayal of Puritanism to bourgeois capitalism; and Michael Seidel (*PMLA*) adds a more original historical dimension when he interprets the allegory as the fictionalized progress from Interregnum to Restoration. Perhaps this is an appropriate year for Geoffrey M. Sill (*N&Q*) to propose that an anonymous contemporary letter reveals Defoe as a consistently misunderstood ironist. David Durant (*SNNTS*) is only a degree less contentious when he argues that *Roxana* is the logical culmination of Defoe's career in fiction, for it 'explores those whose life is fictive and in so doing provides the first self-conscious novel'. At least readers may now assess these arguments at considerably less expense with the paperbound editions of Defoe's three most popular novels in the World's Classics series⁵⁸.

Richardson's early fiction receives an unusual amount of attention this year. Two commentators emphasize his awareness of contemporary trends: Hubert McDermott (*N&Q*) qualifies an earlier note by Paul Salzman but agrees that Richardson used *Vertue Rewarded*, while Wolfgang Zach (*ES*) identifies Richardson as the author of the preface to the collected novels of Mrs Penelope Aubin. Two other essays are substantially concerned with *Pamela*. Kerry Larson (*Criticism*) discusses 'Exposure, Authority and Desire' in Mr B., *Pamela*, and Richardson as 'editor' to defend both characterization and method; and Dolores Peters (*ECS*) urges us to take account of the whole story – not merely the heroine's premarital ambivalences – as 'the development of *Pamela*'s social role [into marriage and pregnancy] is paralleled by a successive containment of her sexuality'. Yet *Clarissa* is not eclipsed by the earlier novel. John Allen Stevenson (*ELH*) writes well on the dramatization of endogamous pressures and the Oedipal nightmare of familial rejection, Jonathan Loesberg (*Novel*) explores the way *Clarissa* distances herself from traumatic experience by turning reflection into allegory, and Michael Cunningham (*PQ*) shows that Richardson's allusions were more formulaic than is commonly assumed and thus provide shaky evidence for *Clarissa* as an unstaged but consciously tragic drama. The first of two articles which compare Richardson with Fielding, by Anthony J. Hassall in *Novel*, takes issue with, and would even reverse, the notion that Richardson's radical feminism was opposed by Fielding's male chauvinism. In the second, Jerry Beasley (*ECS*) speculates that the 'almost mythic' presence of Walpole may have provided a context for the two novelists' different versions of Christian heroism.

Tom Jones also receives its due, but readers will need a good command of German to follow Dieter Hafner's meticulous analysis of the way novel was translated into film via John Osborne's film script⁵⁹, or of Horst Breuer's contention (*Anglia*) that Fielding borrowed more heavily from Restoration than from contemporary drama. Brian McCrea (*SEL*) explores the 'symmetrical syntax' of *Tom Jones* which helps define Fielding's 'true history' compromise

⁵⁸ *Daniel Defoe: Robinson Crusoe*, ed. by J. Donald Crowley. WC. OUP. pp. xxxiv + 318. pb £0.95. *Daniel Defoe: Moll Flanders*, ed. by G. A. Starr. WC. OUP. pp. xxxiv + 398. pb £1.25. *Daniel Defoe: Roxana*, ed. by Jane Jack. WC. OUP. pp. xviii + 333. pb £1.50.

⁵⁹ *Tom Jones: Fieldings Roman und Osbornes Drehbuch, Untersuchungen zu einem Medienwechsel*, by Dieter Hafner. SSE 105. Francke. SFr 59.

between romance and journalism; and Manuel Schonhorn (*SP*), in 'Fielding's Ecphrastic Moment: Tom Jones and his Egyptian Majesty', writes with such virtuosity on XII.2 that his busy essay defies brief summary but will be required reading for all Fielding scholars. James E. Evans (*CollL*) works the well-ploughed field of social context. L. M. Kaiser (*MLN*) finds the description of Molly may have been influenced by Terence, and similar but more broadly based attention to ancient sources is paid by Charles A. Knight (*SEL*) in 'Fielding and Aristophanes', and by Frederick G. Ribble (*ECS*) who argues persuasively that the *Nichomachean Ethics* of Aristotle provides a *locus classicus* for Fielding's own balancing act between 'the claims of passion and principle, impulse and social restraint'. L. F. Sells (*N&Q*) finds an influence from nearer home, in Defoe's *Secrets*, and Pat Rogers (also *N&Q*) clears up a confusion over Henry and Sir John Fielding in one of Johnson's attacks. Further afield again, Hugh Amory (*HLB*) discusses the attribution and merit of early Italian translations of *Tom Jones*.

The paperbound edition of the World's Classics *Roderick Random*⁶⁰ should be welcomed by impoverished students who may also find stimulation in the packed and animated general essay on Smollett by David Daiches⁶¹ or in the semiotic reading of 'Signs of Randomness in *Roderick Random*' by James H. Bunn (*ECS*). In *N&Q* Valerie Grosvenor Myer compares Peregrine Pickle with Shaw's Henry Higgins, and Dick Hoefnagel finds an unannotated pun in *Tristram Shandy*. Sterne's *magnum opus* is also the subject of James Evans (*AN&Q*, 1980) – who sees bawdy noses prefigured in *Tatler* 260 – and three other noteworthy essays. If Eric Rothstein on poetry in general, Frank H. Ellis on Defoe, and James Sambrook on Thomson have reminded us this year that typographical presentation was a communicative tool for eighteenth-century writers, Roger B. Moss goes even further (*ECS*) and demonstrates that Sterne's punctuation was a vital contribution to his strategy. Elsewhere, Lila V. Graves (*PQ*) writes on a matrix from Locke, and Jonathan Lamb's expansive article in *ELH* traces the development of 'comic sublime' in theory and practice from the first decades of the eighteenth century to provide an 'Augustan context' for *Tristram Shandy*.

⁶⁰ *Tobias Smollett: Roderick Random*, ed. by Paul Gabriel Bouce. WC. OUP. pp. xxxviii + 482. pb £2.50.

⁶¹ *From Smollett to James: Studies in the Novel and Other Essays Presented to Edgar Johnson*, ed. by Samuel I. Mintz, Alice Chandler and Christopher Mulvey. Virginia. pp. 301. £16.50.

The Nineteenth Century: Romantic Period

BRYAN BURNS, PHILIP DODD and VINCENT NEWEY

The chapter has three sections: 1. Verse and Drama, by Vincent Newey; 2. Prose Fiction, by Bryan Burns; 3. Prose, by Philip Dodd.

1. Verse and Drama

The *MLA* bibliography and the critical 'Bibliography of The Romantic Period' (Garland) remain the leading general aids to the period. *WC* is a valuable source of information, especially the summer number which prints a comprehensive series of reviews. Useful checklists or review-articles appear annually in *BIQ*, *KSJ*, *SEL*, and, for drama, *NCTR*.

Marilyn Butler's lively *Romantics, Rebels and Reactionaries*¹ will yield riches for the general reader, student, and seasoned scholar alike. Its aim is no less than a redrawing of the map of the Romantic period, on the principle that there is no single monolithic Romanticism at all but rather a series of varied interactions between writers, or groups of writers, and the 'social process', under conditions of 'revolution' and 'reaction'. This is not in itself, of course, an original view, but Dr Butler applies it with a striking degree of independence, producing countless fresh and challenging perspectives: Wordsworth and Coleridge are presented, more persuasively than ever before, as conservatives redeeming established religio-philosophic values in the face of the Enlightenment empiricism that was the real radical spirit; Blake's texts are best read, not as single-handed creations, but as the products of a 'corporate author', the urban subclass that emerged through its opposition to British national policy; the sexual content of later Romantic literature is the covert expression of a beleaguered liberalism; and so on through a dazzling array of British and European writers. So committed a book is bound to create some difficulties. For example, the status of the Romantics as poets of Mind and Imagination regrettably evaporates before Dr Butler's distrust of transcendentalism and the concept of the autonomy of art, and the same bias leads to an unnecessarily dismissive attitude towards much modern criticism, which may, it is true, be 'ultra-Romantic' itself but is not therefore unprofound, untrue, or unilluminating. But this is an excellent work of literary-historical criticism – one that can finally be seen as a counterpart and complement to the best work using metaphysical, psychological, or other approaches.

¹ *Romantics, Rebels and Reactionaries: English Literature and Its Background, 1760–1830*, by Marilyn Butler. OUP. pp. 213. pb £3.95.

*Romanticism and Ideology*², by David Aers, Jonathan Cook, and David Punter, is also, of its kind, a model performance. These authors share Marilyn Butler's firm belief that writing is a social activity but press an earnestly sociological, broadly Marxist position, interpreting literary texts as reflections of, or responses to, 'received ideology'. Blake and Wordsworth provide twin centres of focus, the positive and negative alternatives within a spectrum from 'revolt' to 'counter-revolutionary affirmation'; the former is honoured for his 'social concreteness' and cognitive advances in the perception of labour, sexuality, and childhood, while the latter emerges as one who mystifies real historical conditions and practises a 'desocialization' of man. There are also essays, written variously by the three authors, on Coleridge, Gothic fiction, Jane Austen, Hazlitt, and Shelley. The consistently high level of analysis and argument makes this an impressive volume which deserves to be carefully read.

The editor, Stephen Prickett, and his fellow contributors take a non-controversial approach to producing a book on the Romantics and their 'context'³, though they do hit upon the fortunate idea of addressing four main topics throughout, which may be briefly summarized as 'Growth and Change', 'Nature', 'Feeling and Reason', and 'Subjectivism'. Stephen Prickett's suggestive introduction is followed by five expert chapters, on historical events and currents (Colin Brooks), English Art (Marcia Pointon), the religious background and influences (Stephen Prickett), the philosophical context of both Enlightenment and Romantic theory (T. J. Duffey), and finally Romantic literature, where Stephen Prickett concentrates less on individual works than on the way certain key words reveal in their development the intellectual and emotional climate of the day. There are, inevitably, some debatable assertions and some omissions (why, for example, should the influence of the Wesleys be so firmly stressed, while the crucially significant 'natural piety' of Cowper's *The Task* is never even mentioned?); but, all in all, these essays combine to form an outstanding detailed account of the period. Each is written with clarity, learning, and a fine critical awareness of what is relevant and meaningful. The authors' unanxious commitment to the intrinsic richness and importance of the subject itself makes their manifest command of the materials all the more effective.

The aptly entitled *High Romantic Argument*⁴ makes available a set of distinguished papers originally given at the 1978 Cornell conference in honour of M. H. Abrams. Part I consists of two complementary essays in which Wordsworth is treated as prophet by Geoffrey Hartman and as poet of 'silence' by Jonathan Wordsworth. Part II, which focuses on Abrams's own work and its broader implications, has Wayne Booth on 'History as Metaphor' (and on Abrams as the inspirational and life-affirming 'metaphorist'), a discussion by Thomas McFarland of the nature of the critical canon in relation to the problems of 'literary canonicity' itself, a piece by Lawrence Lipking (who edits the volume) on 'The Genie in the Lamp: M. H. Abrams and the Motives of

² *Romanticism and Ideology: Studies in English Writing, 1765-1830*, by David Aers, Jonathan Cook, and David Punter. RKP. pp. 194. pb £6.95.

³ *The Romantics*, ed. by Stephen Prickett. Methuen. pp. 267. £9.50.

⁴ *High Romantic Argument: Essays for M. H. Abrams*, ed. by Lawrence Lipking. Cornell. pp. 182. £9.65.

Literary History', and Jonathan Culler's consideration of Abrams's achievement with reference to current developments in criticism. This intriguing collection will be read with no less pleasure than profit: its appeal is sustained to the very end, with Abrams's elegant and incisive reply.

Thomas McFarland's *Romanticism and the Forms of Ruin*⁵ is in many respects a highly important contribution to Romantic studies. It contains, for instance, an especially powerful analysis of the interrelationship between Coleridge and Wordsworth (a 'symbiosis'), supported by investigations of Coleridge's 'anxiety' and Wordsworth's 'fears in solitude' which blend psychology and literary criticism in an innovative way. There are excellent treatments of the essential character and cultural status of Coleridge's unfinished *magnum opus*, and of the complex difficulties of his theory of polarity. In his more theoretical sections, which deal with such issues as the paradox of art as mimetic representation and art as transcendence, and take us energetically from Plato to Proust and Cezanne, Professor McFarland displays a rare grasp of the reciprocity between art and philosophy. And there is an abundance of stimulating formulations, often delivering further lines of inquiry – 'evanescent poetry and immutable poem', 'the logic of incompleteness is thus the logic of infinity'. Yet it is difficult to accept the basic argument, or rather premise, of the book, which is that Romanticism is dominated by, and is fundamentally a vision of, 'fragmentation, incompleteness, and ruin'; even the cultivation of organic form is a measure of this hegemony of *diasparaction* (McFarland's splendid word is bound to pass into currency). The presence of the 'diasparactive triad', at many levels from the biographical to the purely philosophical, is not to be denied, but to give it overwhelming emphasis, which is really to invert the familiar concept of Romantic affirmative organicism and embrace of unity in response to the universe and the self, is simply to tip the balance too far as a general assessment and also imposes dangerous limitations on the interpretation of particular texts. Thus, McFarland sees 'Michael' as a poem about disintegration and 'Resolution and Independence' as a poem about psychological involvement in isolation; but what about the frugal tragic sublimity, the wholeness of vision, by which in the former Wordsworth integrates and transcends a conscious sense of things falling apart, and the personal stability which in the latter he snatches out of the jaws of self-doubt and precarious imaginative self-encounter, a stability that is, though provisional, both a positive and repeatable achievement? *Romanticism and the Forms of Ruin* is, nevertheless, one of the most rewarding publications of recent years. Only close and thorough reading can do justice to its breadth and very considerable merits.

Wordsworth, Coleridge, and Shelley are the Romantic poets granted substantial attention in Pratap Singh's *Poets' Vision of History*⁶, which reaches down through the nineteenth century to T. S. Eliot. In their different ways, Pratap Singh argues, the Romantics all 'supersede and invalidate the historical reality consisting of events and individuals, and seek and establish their relationship with Life-reality as a whole'. Warren Stevenson's monograph, *The*

⁵ *Romanticism and the Forms of Ruin: Wordsworth, Coleridge, and Modalities of Fragmentation*, by Thomas McFarland. Princeton. pp. xxxiv + 432. £17.50.

⁶ *Poets' Vision of History*, by Pratap Singh. SSELRR 103. USalz. pp. 106. pb.

*Myth of the Golden Age in English Romantic Poetry*⁷, has chapters on all the major poets and offers a useful basic account of their treatments of the Edenic archetype, which vary from 'Blake's pursuit of pure ideality to Byron's search for an earthly paradise'. The SSELRR volume of *Studies in Nineteenth Century Literature*⁸ includes three contributions on the Romantic period: William Oxley refers to Coleridge, Jung, and others in a speculative discussion of the power and limitation of the imagination as a mode of apprehending ultimate truth, Eric Glasgow looks at Anglo-Greek relations from 1800 to 1832, and Maria Emanuela Eisl considers Byron's contradictory responses to religion, 'his skepticism and hope', in *Cain*, *Don Juan*, and *The Vision of Judgment*. Another SSELRR volume⁹ opens with an essay by Leonard Orr aimed at distinguishing the types of memory at work in Coleridge's 'This Lime-tree Bower', memory which is sometimes relatable to Kierkegaard's ideas and sometimes to Heidegger's. This is followed by D. P. Sen Gupta on Coleridge's sonnets and Ingrid R. Kitzberger on the early hostility towards Shelley and the relevance of his ideas in our own time. Eric Glasgow surveys Byron's involvement in the Greek revolutionary struggle. B. G. Tandon has two articles in the collection, an attempted re-assessment of Keats's 'Ode to Autumn', which he designates a poem primarily of 'sorrow . . . looked upon helplessly', and a detailed examination of the imagery and image-patterns of Byron's 'Prisoner of Chillon'. In Oskar Wellens's survey of 'The *Critical Review*: 1805-1808' (*Neophil*) we find some interesting remarks on the journal's response to the Lake poets and to Byron at a time when it was under the editorship of the radically conservative John Higgs and Robert Fellowes.

Leopold Damrosch Jr's *Symbol and Truth in Blake's Myth*¹⁰ is a significant and exceptionally well-executed book. Cutting through existing conceptions of Blake's mythology, both the orthodox view that it never changed and the revisionist claim that it changed but was complete at each stage of its development, Damrosch uncovers the potent contradictions which lie at the heart of the poet's 'system' and argues forcefully that the peculiar energy and value of his work derives from his never-ending struggle to reconcile them. Blake's ideas about God and man, which are thus shown to be fruitfully grounded in paradox and illogicality, are examined in four interrelated areas: epistemologically, in the tension between sense perception and intuitive or visionary experience; psychologically, in the tension between subjective self and the self as integrated into a universal Humanity; ontologically, in the tension between an immanent and a transcendent divine principle; and aesthetically, in the tension between art as salvation and art as natural or fallen imposition of form. The interpretation of texts takes place within a wide range of philosophical contexts, leading, for example, from Augustine to Freud and Ricoeur (the section on Freud seemed to me especially sensible and telling), so as to produce a metacommentary to which future commentaries will be deeply

⁷ *The Myth of the Golden Age in English Romantic Poetry*, by Warren Stevenson. SSELRR 109. USalz. pp. 109. pb.

⁸ *Studies in Nineteenth Century Literature*, ed. by James Hogg. SSELRR 87.3. USalz. pp. 102. pb.

⁹ *Romantic Reassessment*, ed. by James Hogg. SSELRR 81.2. USalz. pp. 103. pb.

¹⁰ *Symbol and Truth in Blake's Myth*, by Leopold Damrosch Jr. Princeton. pp. xiv + 395. £17.70.

indebted. Finally, it is a pleasure to note the obvious care and skill which has gone into designing and publishing this handsome volume.

An interesting light is thrown on Blake's mythology by Charu Sheel Singh's *The Chariot of Fire*¹¹, the first systematic study of Blake in relation to Hindu thought (notably the concepts of divine unity, mental bondage, and redemptive liberation), which the poet was apparently acquainted with via his reading of Charles Wilkins's version of the *Bhagavadgita*, printed in 1785.

In *Mind Forg'd Manacles*¹² Melanie Bandy attempts a comparative elucidation of Blake's and Shelley's ideas about 'the origin, manifestation, and eradication of evil'. This is a not unpromising concern which leads to a mostly satisfactory result with Blake and a lop-sided view of Shelley. While it is true, for example, that Blake's understanding of evil is based in a 'distrust of reason' (though even here one remembers that the intellect is a faculty that his poetry constantly rouses to act), the same emphasis can be extended to Shelley only at the greatest risk of distortion or oversimplification (the maniac in 'Julian and Maddalo' is, after all, a terrible warning of what happens when the imagination reigns absolute over the rational insight that the mature Shelley habitually blends, in practice and as theorist of well-being, with the claims of deeper or higher levels of mental process). But Melanie Bandy's argument – which also covers questions of 'perception', fate, sexuality, the spiritual and the material – is worth engaging with, if not so much when she says things like '... two writers may use different words to state the same concept'.

Zachary Leader's aim in *Reading Blake's 'Songs'*¹³ is to show, for the first time, that *Songs of Innocence and Experience* are a deliberate and progressive unity. Their structure depends in his view, not upon any theory of contraries or a shift in the poet's perspectives on existence, but on Blake's transformative use of the model of educative literature for children, where the act of reading is a practical exercise in the truths and conduct presented in the text. The *Songs of Innocence*, then, both define and demand 'vision', while *Experience* tests this capacity, the 'divine' way of perceiving world and self which we have learned. Leader is not really successful in proving his thesis because it takes a good deal of oversubtle analysis to carry it through, at least in the later stages, during which he proposes a series of complex relations between the reader, who must defend and employ his 'innocence', and various misguided or falsely innocent speakers and voices in the poems, including the Bard himself, who must be redeemed from his 'infection'. Where all readers of Blake will benefit from the book, however, is in its suggestive characterization of Blake's mainly polemical stance *vis-à-vis* the traditional and new attitudes to education embodied in the literature to which the *Songs* are formally indebted, and in its often perceptive critical examination of the individual poems alongside the accompanying designs. As with Gillham and Hirsch, we shall instinctively reach for Leader's volume as a guide to interpretation (and he is indeed the first to incorporate fully the meanings of the illustrations). It is a worth-while

¹¹ *The Chariot of Fire: A Study of William Blake In the Light of Hindu Thought*, by Charu Sheel Singh. SSELRR 104. USalz. pp. iv + 194. pb.

¹² *Mind Forg'd Manacles: Evil in the Poetry of Blake and Shelley*, by Melanie Bandy. UAla. pp. x + 210. \$19.95.

¹³ *Reading Blake's 'Songs'*, by Zachary Leader. RKP. pp. xxiii + 259. £13.50.

addition to the literature on its subject but it by no means supersedes what has gone before.

Robert F. Gleckner (*SIR*) discovers a rewarding approach to *Poetical Sketches*, identifying an antithetical interplay within, between, and among poems which is an emergent form of mature Blakean dialectic. In *Criticism* Stephen D. Cox takes a hard look at the history of critical responses to 'A Little Boy Lost', concludes that the interpreter's power over texts can deaden their ability to affect anyone's mental horizons, and goes on to make such sensible suggestions as that we should treat a poet's literal and intended meanings with respect. Greg Crossan's note (*BIQ*) on 'The Angel', from Blake's *Songs of Experience*, suggests a possible interesting allusion to Dryden's *Secret Love, or The Maiden Queen* which would add force to the poem's theme of hidden desire. In "'London" and Its Politics' (*ELH*) Michael Ferber's minute rereading of a much-discussed poem yields fresh understanding of particular words and upholds older political interpretations in opposition to Harold Bloom's view of its transactions with a precursor text, Ezekiel. Porter Williams Jr (*PQ*) gives sound reasons for accepting the usual reading, 'man of blood', in l. 3 of the Notebook quatrain 'An Ancient Proverb', which is associated with 'London'; it seems clear from historical and personal evidence that Blake is pleading for the abolition of kings, even the removal of the present King. In 'Blake and the Shapes of London' (*Criticism*) David Punter leads us through some contemporary literary reactions to the changing and chaotic social and architectural landscape of the metropolis so as to bring out Blake's more profound response, which is not mere observation or lamentation but a diagnosis that leaves space for choices, not only in 'London' itself but in other poems among which *Jerusalem* is the most important.

The prophetic books become more and more the centre of Blake studies, with an astonishing depth and variety of scholarly attention. Writing on 'Thel, *Thelyphthora*, and the Daughters of Albion' (*SIR*), E. B. Murray carefully reconstitutes the concealed historical relations between the Blake poems and Martin Madan's controversial defence of polygamy, *Thelyphthora*, published in 1780-1. Blake's visionary yet profoundly realistic insights into man-woman relationships break up the common ground of begged questions about chastity and marriage which both sides in the wider debate implicitly agreed to protect. Andrew Lincoln (*BRH*) argues that the long pastoral interlude in *The Four Zoas*, *Night the Ninth*, is the only place where Blake depicts the innocent fulfilment of the young female as she enters the world of experience, for the same ideal is denied its full realization in *Thel* and other explorations of emergent sexuality. Sexuality is considered from a very different angle by David G. Riede, whose subject is 'Symbolism of the Loins', in *Jerusalem* (*SEL*). The contention here is that an appreciation of Blake's anatomical precision and the Christian typological background to the symbols enforces our understanding of his condemnation of restrictive moral law and embrace of the idea of renewal through 'apocalyptic union'. In his article on *Jerusalem* (*BIQ*) David Sten Herrstrom presents a skilful account of Blake's complex transformations of Ezekiel's Cherubim vision, proposing that by successive conversions of the original he builds a comprehensive unity, the 'true body' which is both Albion's resurrection and the poem itself. The starting point of Andrew M. Cooper's vigorous 'Blake's Escape from Mythology: Self-mastery in *Milton*' (*SIR*) is the poet's ambivalent attitude towards the value of writing

during the mid-1790s, which reaches its climax in *The Four Zoas*; but the problem of fragmentation of the mind's creative power, in which this attitude is rooted, is overcome in *Milton* where Blake repossesses his discrete mythology as direct personal vision, thus being able in *Jerusalem* to project a freshly positive mythic landscape as a means of finally awakening unified humanity.

BRH takes us skywards with a powerful set of essays on Blake and the starry heavens. David Worrall, in 'The Immortal Tent', surveys the astronomical symbolism of the prophetic books with special reference to the cross-currents between science and art in late eighteenth-century thought, out of which Blake created an original animate cosmology to replace the near-dead predictability of the Newtonian universe. David V. Erdman's contribution, 'Art Against Armies', concentrates on parts of *America*, *Europe*, and 'A Song of Liberty' in an accomplished discussion of Blake's opposing of mental strife to the corporeal war of swords and muskets, particularly the battle lines drawn up by anti-Revolutionary forces in contemporary Britain. Millenarianism lies at the heart of Paul Miner's view of Blake's 'Visionary Astronomy'; his investigation of the attempted re-creation of the fallen world through poetic vision yields specially valuable comments on the function in Blake of certain specific cosmological figures, such as the moon and Orion. Elsewhere we find Andrew J. Welburn's 'Blake's Cosmos: Sources and Transformations' (*JEGP*), where the emphasis falls, however, on Blake's 'anticosmism'. This finely controlled article traces the poet's eclectic borrowings from various traditions of thought about 'the organized cosmos', some of them so far unnoticed, but then goes on to show how in *Europe* and *Milton* this concept of a structured universe is shattered by a missionary dedication to redemptive catastrophe and the visionary's individual escape from the planetary prison-house.

Back to earth, we come to Randel Helms's solid note (*BIQ*) on a possible new source for the figure of Orc in Jacob Bryant's *New System, or An Analysis of Ancient Mythology* of 1774. Joseph S. Salemi (*BIQ*) successfully illuminates the structure and content of Blake's unusually terse and elliptical *Gates of Paradise* by seeing it in relation to early emblem books, a tradition which also figures in Robert F. Gleckner's assessment (*BIQ*) of the incidence and meanings of swan references in the texts and designs of Blake, in the course of which several existing interpretations are adroitly challenged. 'Blake and the Names of the Divine' by H. Summerfield, again in *BIQ*, tackles the enigma of Blake's apparent failure in his later work to maintain his customary sharp distinction between the Divine Humanity (Jesus) and the God who brought about the Fall and imposed the manacles of moral law. The difficulty is solved to some extent by Summerfield's perception of a progress in the corpus through non-dualism to a final position, rooted in a response to Boehme, allowing for a passionate devotion to the Trinitarian God of Christianity and an unremitting protest against the life-denying religious code.

Though to my knowledge no new Blake texts have emerged this year, Robert N. Essick (*BIQ*) reports on the re-appearance of several printed books and items, including a highly significant early copy of the *Songs*, known as Copy BB. At the same time a comparable find – Copy Y of *Songs of Innocence* – has been made in Cologne by Detlef W. Dörrbecker, who describes it in *BIQ*. In 'Blake's "Canterbury" Print' (*BIQ*) Robert Essick and Michael C. Young use fresh information to settle the posthumous history of the copper-

plate of this, Blake's largest etching-engraving; and, also in *BIQ*, Morton D. Paley clears up a conundrum in Blake scholarship by explaining the background to the publication of the facsimile edition of the *Works* in 1876, which first made available complete reproductions of many of the major series of illustrations and texts.

Blake's inventiveness and expertise as an engraver and printer are brought attractively to the fore in G. E. Bentley Jr's general essay on his techniques (*SB*). Christopher Heppner (*BRH*) explores two plates from the puzzling 1795 Colour Prints – *Pity* and *Hecate* – in order to suggest some meanings for a series that has usually been considered meaningless, while James Bogan discusses the engraving of Jupiter Olympus which Blake supplied for Abraham Rees's famous *Cyclopaedia* (*BIQ*). Another essay by G. E. Bentley Jr (*UTQ*) offers speculations on Samuel Palmer's allegation that Blake had re-engraved a portrait of Milton, supposedly by Capriani, for the *Memoirs of Thomas Hollis*. David V. Erdman (*BIQ*) is concerned, among other things, with the nature and fate of prophetic utterance, 'extra-communicative sentiment', in a piece on certain of Blake's plates entitled 'A Book to Eat'.

Last, but by no means least, there are two fruitfully demanding articles in *PMLA*, both linking Blake to modernist thought and theory. Using Foucault's archaeological method to examine Blake's language, Daniel Stempel is led to the conclusion that it is 'classical' in Foucault's sense of the word, and that the whole œuvre is relatable to the so-called 'classical episteme'. For Donald Pease, in 'A Poetics of Pure Possibility', the loss of the present moment in the inevitable formal quality of literature is a much greater source of anxiety for the writer than the 'anxiety of influence'; Hart Crane returns to Blake and Whitman for a way out of the impasse, making trial of visionary form as a means of redeeming the present from its absorption into temporal process.

The Cornell Wordsworth should by now require no further praise or recommendation. The latest addition to the series is Paul F. Betz's edition of *Benjamin the Waggoner*¹⁴, which prints as reading texts the first complete fair copy in manuscript, made in 1806, and the first edition of 1819, together with a full record of variant readings and the usual amply illustrated transcription of other manuscript versions. Although Wordsworth's revisions do not make the same radical difference here as in the case of other works, Betz's finely meticulous editing and full apparatus, supported by an introduction on the genesis and composition of the poem, make it possible for us to interpret this neglected work in new and interesting ways within changing literary and biographical contexts stretching forwards from 1802. It may be associated, variously, with *Lyrical Ballads*, Wordsworth's defence of 'The Leech Gatherer', the 1806 additions to 'Home at Grasmere', and above all *Peter Bell*, the poem of 'imagination' of which it is, in its sympathetic play of comic and familiar perspectives on low life, the 'fanciful' counterpart.

The best chapter in Robert Rehder's *Wordsworth and the Beginnings of Modern Poetry*¹⁵ is one dealing analytically with the ways in which the poetry, especially *The Prelude*, constantly negotiates between 'inner and outer

¹⁴ *William Wordsworth: Benjamin the Waggoner*, ed. Paul F. Betz. The Cornell Wordsworth. Cornell. pp. xii + 356. £35.

¹⁵ *Wordsworth and the Beginnings of Modern Poetry*, by Robert Rehder, CH. pp. 245. £12.95.

worlds', the realms of mind and nature; and the basis of the whole study is a recognition of Wordsworth's radical pursuit of 'self-analysis' and the 'exploration of consciousness', which is tracked in relation to the poet's choice of subject, questions of poetic style, the problem of writing *The Recluse*, and the classification of texts as an attempt to affirm the underlying coherence of subjective experience. There is also speculation on Wordsworth's place within European literary tradition, with reference to a great many ancient and modern writers.

In an important textual study R. J. Jarvis (*JEGP*) presents the strongest possible challenge to Jonathan Wordsworth's claim that we can reconstruct the intermediate five-book version of *The Prelude*. Joseph F. Kishel (*WC*) appraises the significance of the passage on the desecration of the Chartreuse, by far the most substantial addition Wordsworth made to the 1805 text of *The Prelude* (1850, V.420–88); as finally incorporated, these lines anticipate the poet's loss of faith in the Revolution but forecast his capacity to be consoled through the contemplation of nature with 'bodily eyes'. The address to Imagination at VI.592–616 (1850) is submitted to close re-examination by Susan Luther (*WC*) who stresses the tension between Wordsworth's insistence on explanation and his equally strong sense of the essential incommunicability of experience, taking her evidence from his use of 'repetitive elaboration', semantic and syntactic ambiguity, and evocative 'figures' that work against the surface statement. For Robert A. Brinkley, also writing in *WC*, the revisions of the 1805 version of this passage raise questions about Wordsworth's process of 'self-composition' in the poem as a whole. Douglass H. Thomson's note in *WC* points out a Miltonic echo in *The Prelude* (1850), II.19–21: the Wordsworthian tendency to humanize theological truths is nowhere more apparent than in this transference of the 'warning voice' of the Last Judgment to a memory of childhood experience. In one of the longer essays, Carolyn Springer (*WC*) makes an astute analysis of the movement and metaphorical content of the 'Death of Robespierre' episode from Book X, in which she perceives not only the poet's oblique justification of his decision to return from the fight in revolutionary France but also 'a veiled prophecy of the mode of his imaginative restoration'.

Two articles deal with single Books of *The Prelude*. David P. Haney's thought-provoking 'Emergence of the Autobiographical Figure' (*SIR*) investigates the rhetoric of the first Book from two related angles – the problems that arise in any attempt to write autobiography, which involves the difficult task of seeing oneself as an objective entity, and the use of the autobiographical mode to stabilize experience so as to allow the development of a coherent and more comprehensive narrative enterprise. Muriel J. Mellow situates Book III within the overall structure of the poem (*DUJ*, 1979), but the original aspect of this article is the identification of a dual style in this Book, discussable in terms of Fancy and Imagination and relatable to the rival demands of 'the social' and 'the visionary' at this stage of the poet's maturation.

John Woolford's 'Wordsworth Agonistes' (*EIC*) is among the pick of this year's Wordsworth essays. Beginning with the Miltonic echoes in the 'Was it for this' passage of the two-book *Prelude*, Woolford proceeds to very illuminating comparisons between this version of the poem, the opening of the 1805 version and *Samson Agonistes*. This yields acute general points about the role of influence, insights into Wordsworth's struggles with his sense of

vocation, and the proposition that the continuance of *The Prelude* was inextricably bound up with its author's changing attitudes to his great forbear.

In 'Nominal and Actual Audiences' (WC) Geoffrey Jackson links and differentiates the communicative strategies of the 1798 'ballad' poems, where the readers' standard expectations are undermined, and those of *The Prelude*, which engage the sympathetic involvement of an unknown posterity, the poet's future readership. James H. Averill (PQ) argues, if sometimes tentatively, for recognition of a hitherto unnoticed degree of deliberate organization in *Lyrical Ballads*, highlighting by analysis what he terms a 'sequential interplay between discrete poems'.

John P. Bushell's essay on 'Michael's Covenant and Sacrifice' (WC) is a real *tour de force*. Out of an initial comparison with the Abraham-Isaac story he produces a challenging interpretation of 'Michael' as an exceptionally dark drama of solipsism and obsessive love of nature, where the 'contradictory' and 'perverse' hero determinedly sacrifices his son (by his own decree, not God's) to sustain his bondship with his land and his inheritance. Here we are forced to think again about the poem, hard and profitably – not least about its conclusion.

J. Bard McNulty looks at 'Self-Awareness in the Making of "Tintern Abbey"' (WC), anatomizing the singular effects upon form and content of the poet's consciousness of the act of composition and its 'time span'. Is the fascinating *cento* composed by John O. Hayden and printed in WC destined to become a famous aid to the teaching of 'Tintern Abbey' and its relations to eighteenth-century meditative-descriptive verse? The last item on poems from the *Ballads* is the not unconvincing suggestion by Qian-zhi Wu (WC) that 'The Idiot Boy' and 'Goody Blake and Harry Gill' were influenced locally by the song 'O dear, what can the matter be?', which first appeared in print in England during the early 1790s.

In Samuel E. Schulman's 'The Spenserian Enchantments of Wordsworth's "Resolution and Independence"' (MP) we have an exceptionally alert command of the poet's response to Spenser in this and other poems, and in contexts where the influence is mediated through Thomson. Above all, Wordsworth valued and adapted the Spenserian model of the artful, moralizing, reconstructing mind which is the agency of powerful meanings. 'Resolution and Independence' is among the examples treated by Brian Cosgrove in his study of 'Wordsworth and the Arcadian Imagination' (DUJ, 1980), which inquires into a recurrent Wordsworthian poetic and psychological event whereby pastoral landscape, expressive of the naive hopes of youth, gives way to an experience of the world of painful reality. This process often involves a test, the resolution of which yields moral strength. In Robert N. Essick's view (WC) the details of contemporary lore about leeches and the way they were hunted provide answers to a problem in 'Resolution and Independence' concerning the special links between the profession of writing poetry and the occupation of leech-gathering.

WC publishes a series of articles on the 'Immortality Ode', including another 'Spenserian' study by Samuel E. Schulman. This terse, suggestive little essay outlines some interesting points of contact, especially with regard to the poets' parallel sense of vocation, but reaches the odd conclusion that Wordsworth, unlike Spenser in *Prothalamion*, does not regain self-mastery through an exercise of inner imaginative power, turning instead to external nature as a

source of consolation. Taking *Alastor* as his object of comparison, William Keach finds Shelley to be a discerning reader of Wordsworth's poem, one whose debt clarifies certain problematical meanings in the 'Ode' as well as adding up to a notable intensification of its evocations of loss and discontinuity in the drama of the individual soul. Jerome Christensen's major contribution moves ambitiously outwards from the 'Ode' towards a definition of 'a Romantic concept of Lyrical Drama', taking in such subjects as tragedy, the sublime, psychodramatic dimensions and configurations. Supporting Lionel Trilling's reaction to the 'Immortality Ode', Jeffrey C. Robinson rejects Helen Vendler's argument that the poem, and Trilling's own statement, are concerned simply with a therapy for private ills, and insists that what is really at stake in their method is a healthy understanding of the condition of life in its personal, social, and religious aspects. 'The Genesis of Wordsworth's "Ode"' by Paul Magnuson is an expert examination of the 1802 fragments of the poem within the context of writing done in the period 1799–1802, when Wordsworth's great anxiety was not about the loss of childhood vision but his inability to shape spontaneous utterance into an achieved whole. The same fragments emerge in "'Fields of Sheep": The Obscurities of the Ode, I–IV' by Gene W. Ruoff. He accepts that obscurities must remain but sees Wordsworth as working towards an achieved whole by extrapolating from the earlier unfinished text the figuration of an aetiological myth whose matter is dictated by 'Resolution and Independence' and 'Dejection' and which assigns primal causes to the phenomena recorded in stanzas I–IV.

Donald Ross Jr (WC) adds to the discussion of the arrangement of material in the 1815 volume of *Poems*: the edition was indeed intended as a fully integrated work and traces the individual from his boyhood, explores the main moral and social concerns of his days, and finally confronts the questions of age and death. An unusual aspect of Wordsworth's work is brought effectively into view in Barbara T. Gates's 'Wordsworth's Mirror of Mortality' (WC), his encounter in *Ecclesiastical Sonnets* with those distortions of Church history which derive from his essential Protestantism and his strong desire to lessen the miseries that lie deep in the heart. He postulates British rather than Roman origins, selects events for their *moral* value, and displays, in his use of the recurrent symbol of the 'stream of time', an uncertain relation to the comparative claims of collective and individual salvation. Peter Larkin's 'Wordsworth's "After-Sojourn": Revision and Unself-Rivalry in the Later Poetry' (SIR) renews the status of the later poetry and its relations with the earlier achievements. Three pervasive stances are identified: a counter-sublime impulse, an age-wisdom that affirms both the mutuality of the lesser with the greater and the essential fittingness of sequentiality in human life, and a 'claim to preveni-ence' that insists on the priorness of meaning and creation in a natural world primed to extract from the poet its available interpretations.

There are a number of biographical items in WC. Nicholas Roe clears up a misunderstanding about the date of dispatch of Wordsworth's gift to Leigh Hunt of a copy of the 1815 *Poems*, with the result that Hunt's acknowledgement no longer seems quite so tardy. The poet's possible involvement, in 1792, in a scheme for a cross-channel attack on London is one idea that emerges in David V. Erdman's perusal of his relations with the young Scottish Jacobin, John Oswald (the surname is worth noting). William S. Ward's topic is two lesser writers of the period who were friends of Wordsworth – Barron Field

and Thomas Noon Talfourd. What are we to make of Wordsworth's rejoinder to a remark in Field's *Memoirs*, which was that in writing *Lyrical Ballads* he never in fact 'cared a straw about the theory'? Hester Marsden-Smedley writes charmingly on the Wordsworths' time at Racedown; and P. M. Zall presents some impressions of Wordsworth from Charles MacKay's *Forty Years' Recollections* (1877). In *ELN* Mary Anne Schofield considers the poet's early American reputation as revealed in the pages of the popular literary magazine, the Philadelphia *Port Folio*, where he was at first praised for his simplicity, democratic concerns, and basic human sympathies but later set aside because of his egotism.

A probing article by David McCracken (*MP*) details the eighteenth-century connections of 'The Wishing-Gate', working towards a salutary reminder of Wordsworth's larger debt to Pope, Gray, and others, but also a careful recognition of how his recall of earlier poets can operate as an aid to distinctive utterance. In *N&Q* Paul Kelley comments helpfully on Wordsworth's adaptation of Pope's comparison of the abuse of reason to a process of murderous dissection in 'Epistle to Cobham', and proposes other ways in which this poem might have affected his thinking during the years 1794-7.

Wordsworth and Coleridge come together in three very different essays. Lucy Newlyn (*WC*) studies 'Stanzas written in my Pocket-Copy of Thomson's "Castle of Indolence"' against the background both of its immediate source-work and Wordsworth's half-guilty, half self-indulgent mood of 1802, emphasizing his use of Thomson to create a double portrait, of himself and Coleridge, which ultimately betrays the strain between them even as he attempts to depict a continuing intimacy and complementary natures. ' "In City Pent": Echo and Allusion in Wordsworth, Coleridge, and Lamb' (*RES*), by the same author, considers the figurative use of the metropolitan landscape to make manifest and explore personal, moral, and ontological truth. Finally, John O. Hayden in his essay (*WC*) continues and corrects M. H. Abrams, formulating a modified version of the standard history of critical theory whereby Wordsworth and Coleridge become not so much 'Romantics' as inventive 'Aristotelians', the former evolving an influential concept of the indirect working of morality and the latter refining the idea of mimesis in the direction of organicism and a belief in the writer's role in the process of representation.

The authoritative Bollingen *Collected Works* of Coleridge now makes available, for the first time, the complete text of the *Logic*¹⁶, edited by J. R. de J. Jackson. From a philosophical point of view, the *Logic* is essentially a restatement of Kant's *Critique of Pure Reason*, concentrating on the operations and limits of the understanding and striking a sceptical attitude towards the syllogism; but, as the editor makes clear in his comprehensive introduction, it also gives access to points in the growth of Coleridge's own mind, not least an urgent, if undeclared, concern to put given philosophic concepts to the service of religious affirmation and Christian belief. It is in the area of such 'concealed aims', J. R. de J. Jackson rightly suggests, that the critic will find most to pursue and interest him or her.

Mary Lee Milton's new bibliography of English-language scholarship on

¹⁶ *The Collected Works of Samuel Taylor Coleridge, Vol. 13: Logic*, ed. by J. R. de J. Jackson. Bollingen Series LXXV. Princeton; RKP. pp. lxxvii + 420. £20.

Coleridge's poetry¹⁷, covering the period 1935–70, is all the more welcome on account of its painstaking annotation of the listed material. It is good to see an inconvenient gap so thoroughly filled (the last relevant compilation being that of Virginia Kennedy and Mary Neill Barton in 1935). Though useful, the long introductory essay is limited to a discussion of 'The Ancient Mariner', 'Kubla Khan', and 'Christabel'; something a bit more unorthodox might have been better.

In *The Creative Mind in Coleridge's Poetry*¹⁸ Kathleen M. Wheeler characteristically links poetry and philosophy, postulating a struggle in Coleridge between Associationism and a 'creative theory of mind' even before he expressly rejected the former in 1801, and making this antithesis the basis of a re-interpretation of the major poems written during the years 1796–1800. Her primary concern is the structure of discourse; all the texts realize, within themselves, the operation of 'creative perception' in opposition to reductionist, pre-eminently passive frames of mind, and therefore offer at once both 'negative' and 'positive' models for reading. This approach undoubtedly yields valuable results – and incidentally gives more than the normal status to the prefaces, glosses, and similar devices, which become integral components of the text. If the analyses are sometimes overdetermined by the thesis (can the Wedding Guest of 'The Ancient Mariner' really be 'the ideal reader', even if we are persuaded that the glossator's is always a reductive response to the narrative?), this is a price worth paying for the penetration it affords.

In Emerson R. Marks's short monograph, *Coleridge on the Language of Verse*¹⁹, two relaxed chapters on Coleridge's dedicated and wide-ranging interest in language and prosody, and their primacy within the sphere of human thought and creativity, serve as an extended prologue to a much meatier section investigating the nature, implications, and historical context of his distinction between Copy and Imitation, the latter being the superior 'mimetic restructuring of reality', related to the theories of creative imagination and organic unity. Here new knowledge is produced, and fresh light is cast on a series of interrelated matters stretching from Coleridge's original insights into metrical form to his links with Hegelian aesthetics. The book also demonstrates parallels between Coleridge's thinking and modern structuralist poetics.

Trevor H. Levere's *Poetry Realized in Nature*²⁰ is a contribution to Coleridge studies by a historian of science. It gives an exhaustive and impressively professional account of Coleridge's sustained intellectual relations with early nineteenth-century scientific thought and debate, both English and German but especially the school of *Naturphilosophie* which he found relevant to his own religio-philosophical and antimechanistic concerns. The fundamental importance of scientific ideas in his lifelong progress towards an *Opus Maximum* is effectively highlighted; there is also an attempt to establish an

¹⁷ *The Poetry of Samuel Taylor Coleridge: An Annotated Bibliography of Criticism, 1935–1970*, by Mary Lee Milton. Garland. pp. 251. \$30.

¹⁸ *The Creative Mind in Coleridge's Poetry*, by Kathleen M. Wheeler, Heinemann. pp. 189. £10.50.

¹⁹ *Coleridge on the Language of Verse*, by Emerson R. Marks. Princeton. pp. xii + 117. £5.55.

²⁰ *Poetry Realized in Nature: Samuel Taylor Coleridge and Early Nineteenth-Century Science*, by Trevor H. Levere. CUP. pp. xiii + 271. £22.50.

overview of his search for a unified picture of man and mind in relation to God and nature.

*New Approaches to Coleridge*²¹ is, as Donald Sultana indicates in his introductory description of the various contributions and the connections between them, 'a blend of biography and criticism surveying Coleridge in relation to a wide range of his contemporaries in England, Scotland, and Germany, and to his followers in America in the nineteenth century'. Among the mainly biographical articles, Margo von Romberg's seemingly breaks most new ground in its well-documented exploration of Coleridge's theory of translation against the background of earlier views, such as Dryden's, but more especially the views and practice of John Hookham Frere, the translator of Aristophanes, with whom he developed a profitable exchange of ideas. Althea Hayter gives us an expanded account of the episode involving Drury Lane's rejection of *Zapolya*, apparently because it impressed them less than Maturin's *Bertram*, which Coleridge soon found occasion to attack in a *Courier* 'Critique' (though it is argued here that his real interest was in a more general diagnosis of a deterioration in public taste). In essays on Coleridge's relations with individuals, Geoffrey Carnall delves into the complexity of Hazlitt's feelings towards him (that 'great but useless thinker'), Eric Anderson seeks to bring out the positive side of his response to Scott, and Marion Lochhead brings her knowledge of John Gibson Lockhart to bear in an enthusiastic re-appraisal of a 'compassionate' but unsmooth relationship. Kathleen Wheeler adds to our knowledge of Coleridge's friendship with Ludwig Tieck, introducing pointers towards a fuller understanding of the links between the Shakespeare criticism of the two writers. Alexander Kern's ambitious project is 'Coleridge and American Romanticism: the Transcendentalists and Poe', which reaches the conclusion that 'Coleridge, more than Wordsworth, Carlyle, or any German writer, precipitated American Transcendentalism'.

This essay provides a bridge to the more critical 'new approaches' in the volume, in the first of which Ann Matheson goes beyond Humphry House's seminal remarks on Cowper's influence on the conversation poems but is insufficiently alert to the subtle depth of Cowper's style, vision, and purposes to be able to do proper justice to that influence. Then comes John Gutteridge's helpful and well-researched study of the revisions, dating, and sources of the earlier conversation poems, where we perceive an evolution of thought and method from which the genre emerges as a powerful medium of self-questioning and self-debate. Three of the very best articles come last, and all serve in some degree to justify the title of the collection – most notably, perhaps, H. W. Piper's keenly edged 'Coleridge, Symbolism and the Tower of Babel' which moves from a discriminating survey of the conflicting symbolist approaches to Coleridge's major poems of the imagination to a discussion of the poet's own view of symbolism and an indication (all too brief) of how the poems might be re-interpreted. John Beer first takes issue with Harold Bloom's account of influence in *The Anxiety of Influence* in order to underline the 'mutually profitable confluence' that existed in the case of Wordsworth and Coleridge, and then explains how the two poets developed 'a whole imagery of fluency and stasis' that is quintessentially Romantic. The volume

²¹ *New Approaches to Coleridge: Biographical and Critical Essays*, ed. by Donald Sultana. Vision. pp. 246. £12.95.

closes with Donald Sultana's own 'Coleridge's Political Papers in Malta'. Having found a set of manuscripts relating to the Malta papers in the Scottish Record Office, he is able to retell the genesis, contents, form, and historical background of the writings in fuller and more confident detail, tackling 'errors of fact and interpretation' which he finds in David Erdman's edition of Coleridge's *Essays on His Own Times*.

Two possible new Coleridge texts are presented in shorter studies. Frederick Korn (*N&Q*) prints and discusses a so far unreported manuscript poem entitled 'The Teacher's Office', which seems to be by Coleridge and is held in a special collection at Florida State University. In *RES* Geoffrey Little and Elizabeth Hall weigh the evidence for 'attributing to him some lines 'To the Rev. W. L. Bowles' which were published in the *Bath Chronicle* for 31 March 1796, and which bear some resemblance to both versions of his known sonnet to Bowles. The true source of the isolated Notebook entry, 'Dark with excess of Light', has been tracked down by Oskar Wellens (*N&Q*) in the anonymous review of Mary Robinson's *Poems* in the *Critical Review*; and in a note on Coleridge's reading of Ecclesiastes (*WC*) Abraham Anvi contends that his implicit judgements on this most heterodox book of the Bible, in his poetry and prose, illuminate his view of the Bible as a whole, his conception of God, and the scepticism in his philosophy of life.

The relatively neglected conversation poem, 'The Nightingale', finds an advocate in Gene M. Bernstein (*ELH*), who perceives within it the perfect working of the 'secondary Imagination', as a deconstructing process in the first part and then as an agency of recreation. Arnold E. Davidson (*PQ*) cleverly defends the concluding moral of 'The Rime of The Ancient Mariner': it is not Coleridge's lesson for the reader but an admonition, and suggested way of salvation, addressed by the Mariner to the Wedding Guest who has just repeated the Mariner's own sin against 'community' by resisting his plea for acceptance, love, and a place at the collective act of worship. Bernard Blackstone (*N&Q*) suggests that sura xvii.10 of the Koran touches on the central theme of 'The Ancient Mariner' and might be echoed in the poem in view of Coleridge's collaboration with Southey on the work 'Mahomet' at the time of *Lyrical Ballads*, while, in the same journal, a further source is proposed by R. J. Dingley for the figure of the 'frightful fiend' at 446–51, namely the frightening apparition reported by Hippocrates in his treatise on brain disease. As its title implies, Timothy Bahti's "'Kubla Khan" and the Fragment of Romanticism' (*MLN*) combines theoretic generalization with close textual analysis: 'Kubla Khan' is seen as a self-reflexive poem, a 'mirroring', a locus in which meaning is constantly created and annihilated, and this makes it a paradigm of Romanticism itself. Donald Pearce's "'Kubla Khan" in Context' (*SEL*) is a major article using evidence from the Notebooks and other sources to show how the poem reflects and concentrates long-standing psychological pre-occupations – with particular landscapes, situations of self-betrayal, the poet as 'ruler', and the loss of the poet's power to reach beyond the achievements of mere fancy. A strictly psychoanalytical method is adopted by Barbara Schapiro in her absorbing diagnosis of 'The Problem of Ambivalent Love' in 'Christabel' (*L&P*, 1980); the imagery and its patterns refer us to the poet's manifest obsession with love–hate relationships and motivations, which is judged to stem from an unresolved attachment to the mother imago, a personality fixated on an infantile oral bond. G. E. Bentley Jr (*SJR*) describes Stothard's illustration of a

passage from 'Christabel', the first known pictorial response to the poem. He also draws our attention to an unsigned letter reporting Coleridge's favourable reaction to the preliminary design, of interest because Stothard's studied elegance captures nothing of the supernatural malice in Geraldine's character.

A range of the poetry and prose is referred to in Stuart Peterfreund's substantial piece on 'Coleridge and the Politics of Critical Vision' (*SEL*). Considering the relationship, or accommodation, between political and critical 'vision' in the careers of Coleridge and Arnold, Peterfreund distinguishes, in the case of the former, a 'dynamic' of three stages, first a fusion, then a split when the historical process fails to confirm the political ideals, and finally a synthesis which rescues the political vision by placing it under the aegis of the critical. He gives good reasons for his belief that conditions were singularly favourable for the emergence of this dynamic at the time when Coleridge lived. In 'Coleridge on the Evolution of Language' (*SIR*) Michael Kent Havens's vigilant journey through the relevant prose works brings him to the conclusion that Coleridge finds in language the idealist pattern of history, 'an originally unified intelligence which splits into polar forces of subject and object, only to move eventually toward reunification'. C. M. Wallace has the one article on *Biographia Literaria* (*WC*). He comes at the vexed question of the 'design' of the work through an appeal to the structural function of self-creation, self-parody, and other 'autobiographical' ingredients.

The OET *Complete Poetical Works* of Byron²², edited by Jerome McGann, has reached its third volume, which contains work dating from 1812 to mid-1816. Of the thirty-two wholly new or previously uncollected pieces included here, the series of translations from Martial constitute, in McGann's words, 'a special sort of satiric attack on the life of the Regency', and help to illuminate the political dimension of Byron's poetry during these years. As well as sustaining the significant advance in textual accuracy that was immediately apparent from the earlier volumes, the editor again offers original bibliographical and critical information in his commentaries, not least in relation to the major poems, 'The Giaour', 'The Bride of Abydos', 'The Siege of Corinth', and 'Parasina'. Leslie Marchand's indispensable edition of the letters and journals finally comes to an end with *For Freedom's Battle*²³, covering the period from Byron's expedition to Greece in 1823 until his death in 1824. We miss the usual wit and wide interests as Byron settles, sometimes reflectively, sometimes eagerly, to the practical business of the revolution, above all the need to unite the Greeks in a common cause. This volume also prints all the letters from the celebrated Scrope Davies find of 1976, including one on *Don Juan*. The contents of the Scrope Davies trunk are brought vividly into the light by Davies's biographer, T. A. J. Burnett, in *The Rise and Fall of A Regency Dandy*²⁴.

G. Wilson Knight's *Poets of Action*²⁵ has been reprinted. Its chapters on

²² *Lord Byron: The Complete Poetical Works*, Vol. III, ed. by Jerome J. McGann. OET. OUP. pp. x + 498. £45.

²³ *For Freedom's Battle: Byron's Letters and Journals*, Vol. 11, ed. by Leslie A. Marchand. Murray. pp. 243. £11.50.

²⁴ *The Rise and Fall of A Regency Dandy: The Life and Times of Scrope Berdmore Davies*, by T. A. J. Burnett. Murray. pp. 256. £9.50.

²⁵ *Poets of Action*, by G. Wilson Knight. UPA (Methuen 1967). pp. xvi + 302. pb \$12.25.

Byron remain among the most exciting critical statements about the poetry and the prose. Hermione de Almeida has written a compelling, if sometimes elusive, book on *Byron and Joyce Through Homer: Don Juan and Ulysses*²⁶. Her argument, energetically pursued through analysis and wide reference outside the text, is that these two works can be seen as kindred modern responses to Homeric tradition, that is, as epic-equivalents and landmarks of the post-Kantian consciousness which function for their own times as Homer's poem did for his civilization. Defining themselves by reference to Homer and absorbing later mutations of heroic literature, they redeem epic, in changed form, as a means of reflecting on society and culture, and on personal heroism and action. This is, in the end, convincing.

The papers of the Seventh International Byron Symposium, held at Salzburg in 1980, are published as *Byron: Poetry and Politics*²⁷, edited by Erwin A. Stürzl and James Hogg. There are seventeen contributions in all: a distinguished collection which should definitely be read. This symposium begins with Plato (Bernard Blackstone) and ends with Napoleon (James Hogg) – two subjects that also have a place in *The Hannover Byron Symposium, 1979*²⁸, with essays (all in English) from Gerd Birkner, Heide N. Rohloff, Bernhard Reitz, Armin Gerath, and Roger Hausheer. Among the other topics addressed here are Byron and European Romanticism, Byron's understanding of history compared with Southey's and Shelley's, and Byron and Clare as 'outcast observers of their times'. This too is a good collection by a group of finely individualistic researchers. (Whereas these volumes prove that Byron's work and ideas continue to attract scholarly attention across the world, we are reminded of an altogether different side of his reputation by the publication of a popular historical romance entitled *Lord of the Ladies*²⁹, which takes the form of a memoir supposedly by the poet himself.)

We learn from Muriel J. Mellown's lucid article on Francis Jeffrey, Lord Byron, and *English Bards and Scotch Reviewers* (SSL) that Jeffrey's critical opinions and evaluations of contemporary writers in the *Edinburgh Review* did positively help to shape Byron's own, ironically so in view of his attack on Jeffrey in the same poem. R. J. Dingley writes well on the poem 'Darkness' (*ByronJ*), relating it to current literary interest in the 'Last Man' theme as a way of highlighting the tense co-existence of rational scepticism and religious orthodoxy that lies at its centre. Robert B. Ogle's discovery (*SIR*) of the full extent of Byron's allusions to Ovid's *Metamorphoses* and *Heroides* in 'The Bride of Abydos' blends nicely with his grasp of the personal experiences behind the poem to produce an enlightening review of the work as an expression of Byronic pessimism about man's fallen state tempered by implied acknowledgement of the regenerative or consoling power of myth, especially the lore of Greece. In another important article (*KSMB*) J. Drummond Bone reflects on the problems and advantages of the interpretative use of 'influence', and applies his findings in a comparison of Byron's and Shelley's use of

²⁶ *Byron and Joyce Through Homer: Don Juan and Ulysses*, by Hermione de Almeida. Macmillan. pp. x + 233. £15.

²⁷ *Byron: Poetry and Politics*, ed. by Erwin A. Stürzl and James Hogg. SSAA. USalz. pp. x + 427. pb.

²⁸ *The Hannover Byron Symposium, 1979*, by Gerd Birkner, Heide N. Rohloff, Bernhard Reitz, Armin Gerath, and Roger Hausheer. SSELRR 80.2. USalz. pp. 197. pb.

²⁹ *Lord of the Ladies*, by Joanna Dessau. Hale. pp. 171. £6.75.

terza rima in 1819. In the course of some excellent scrutinizing of verse-form in relation to content and vision he sets off, for example, the epic-religious character of 'Ode to the West Wind' and the ambivalence of 'Prophecy of Dante', Byron's slipping and sliding from optimism to despair, from one estimate of the individual life to another. Possibly best of all, however, is Emrys Jones's 'Byron's Visions of Judgment' (*MLR*), which establishes a whole new framework for reading Byron's satiric poem. His fresh sources, Erasmus's *Julius Exclusus* and the younger Seneca's *Apocolocyntosis*, are indisputable, he alters our understanding of what artistic composition meant to Byron, and he guides us to an appreciation of the intense significance of Byron's obsession with divine judgement, which leads the poet to self-identification with both Satan and George III.

Sheila Emerson's 'Byron's "one word": The Language of Self-Expression in *Childe Harold III*' (*SIR*) is about the adequacy or inadequacy of language to express experience. Eschewing the familiar preoccupation with the larger movements of the poem, she delicately probes its communicative system, breaking into the closed circuit of reflexive imagery and syntax which is the projection of a consciousness that at once denies and proves the possibility of verbal self-realization. Daniel P. Watkins's theme, in *ELH*, is that Byron's 'history plays' have a more consistent social and political message than is ordinarily assumed. They are, he argues, studies in class-consciousness and the fundamental values that 'bind' men, and also finally vehicles for suggesting how change may be effected. These are both good specialized critiques. Joanna E. Rapf summarizes her piece on 'The Byronic Heroine' (*SEL*) by saying that the poet, 'unable to accept the female side of the creative process, fearing it as incestuous, . . . turned to humour, making fun of the human search for love'; if he seems a 'male chauvinist', however, we must remember that human psychology is a complex thing. *N&Q* has two references to *Don Juan*: Irene Lurkis Clark documents its allusions to the political satires of Thomas Moore, notably 'The Two Penny Post-Bag', and Robert J. Grant indicates borrowings at xii.36 and xiii.110 from La Bruyère's *Caractères*, either direct or by way of Edward Young's *Love of Fame*. Also relevant to this poem is Richard I. Kirkland Jr's attention to an overlooked letter by Leigh Hunt in the *New Monthly Magazine*, an item which expands our knowledge of Byron's reading of Montaigne (*KSJ*).

Essays on Byron's influence and literary relationships occur throughout *ByronJ*. Erwin A. Stürzl informs us about his standing with the poets of the Austrian *Vormärz*, the liberal movement that came into being after Waterloo and lasted until mid-century. The Byronic hero and the eponymous villain of Caroline Lamb's novel, *Glenarvon*, are connected by Malcolm Kelsall. Adeline R. Tintner gives a good introduction to the question of Byron's influence on Henry James; it is present in early, middle, and late writings, and James saw Byron not only as the cultivated aristocrat but also as *the* modern man, the exemplar of the free creative spirit who opposes the accent and temper of his age. A similar image of Byron crops up in Philip F. Clark's 'Premise for Comparison' on Baudelaire, whose respect for Byron's 'melancholy . . . passionate, satanic' genius may provide access to his own conception of the contemporary artist.

The same periodical includes John Spalding Gatton and Ian Scott-Kilvert on Byron and painting, the former expertly unravelling the mysteries of Dela-

croix's 'reading' of *Marino Faliero* in his dramatic canvas, *L'Exécution du Doge*, and the latter briefly identifying Giorgione's *Tempestà* as the picture referred to in *Beppo*, stanzas 11–14. The journey through the Dardanelles and the visit to Constantinople is the part of Byron's life further filled out in the only biographical study this year (*KSJ*), where Stanton Garner delineates, and quotes extensively from, the forgotten autobiographical memoir of Frederick Chamier, *The Life of a Sailor*, dated 1832.

Openly Leavisite in approach, William Walsh's *Introduction to Keats*³⁰ observes in the poet an exemplary inner development from corrupt sensuousness, stiffened by the occasional 'flint' or 'more biting reality', to a mature creative character blending the strengths of 'pure perception' and 'thought', most supremely in 'To Autumn'. In fact, it is the letters that supply the readiest means of thus celebrating Keats's journey to 'health', and no previous critic has more trenchantly analysed their elevation of the ideals of 'disinterestedness' and 'a tonic sense of actuality'. Only towards the end does William Walsh give us the benefit of some really searching 'practical criticism' of the poetry, in a chapter on the Odes. The result, then, is a sharp, accessible, but very limited version of Keats, in which much of the poetry comes out somewhat indifferently (*Hyperion*, for instance, is 'marginal and elegiac'); and though Keats is presented as 'the essential poet', the view of the Romantic period (about which Professor Walsh has many felicitous general comments) is never stretched far enough to take in the challenge of Wordsworth's spiritual profundity or Byron's kaleidoscopic humanity. The book is aimed primarily at a student readership. In his TEAS volume on Keats³¹ Wolf Z. Hirst certainly succeeds in his modest intention of 'providing a picture of the critical consensus on Keats' major poems and his artistic achievement in general', while discussing the work 'in a manner that may at least occasionally stimulate new discussion'. This is a well-written, nicely balanced study – a welcome all-purpose account. A telling feature of S. R. Swaminathan's *The Still Image in Keats's Poetry*³² is its presentation of great paintings to shed light upon the symbolic implications and iconographical links of the created landscapes of *The Eve of St. Agnes* and other poems. Such enterprise, and a conscientious collation of an enormous amount of textual detail, make this a more than solid work on the Keatsian imagery of stillness and repose – which is shown finally to evolve into a device for 'unifying the worlds of change and permanence, of life and immortality'. Reviews have recently drawn my attention to *Metamorphosis in Keats*³³ by Barry Gradman, which I have as yet been unable to consult. A selective, unannotated bibliography of Keats criticism since 1954³⁴ has been published in the SSELRR series.

The Keats of the 1817 volume of *Poems* appears to Michael Holstein (*ES*) to be a young poet concerned with the formation of an identity adequate to a major undertaking; the whole venture, impersonal narratives as well as poems about the poetical character, is a single entity readable as 'autobiography'. In

³⁰ *Introduction to Keats*, by William Walsh. Methuen. pp. x + 141. £7.95.

³¹ *John Keats*, by Wolf Z. Hirst. TEAS. Hall. pp. 194. \$11.95.

³² *The Still Image in Keats's Poetry*, by S. R. Swaminathan. SSELRR 98. USalz. pp. ix + 406. pb.

³³ *Metamorphosis in Keats*, by Barry Gradman. NYU. pp. xx + 140. hb \$18.50, pb \$9.

³⁴ *Keats Criticism Since 1954: A Bibliography*, by Ronald B. Hearn *et al.* SSELRR 83.3. USalz. pp. 52. pb.

'Keats's Halfway Zone' (*PQ*) George Yost looks at both early and late poems, focusing intensively on Keats's fondness for images of the 'half-concealed and half-revealed', and convincing us that in the maturer work they yield a 'psychic chiaroscuro' which becomes a means of releasing the reality-trapped reader into a shadowland of imaginative apprehension and knowing. Martin Aske guides us on a profitable journey inside the 'magical spaces' of *The Eve of St. Agnes* (*EIC*) – doors and chambers, thresholds and crossings, Gothic landscapes revived, an erotic domain; the coherence and energy of the poem resides in the function of what are at first sight peripheral images. And the minor poem 'Meg Merrilies' is reconsidered by Joan Coldwell (*KSMB*), who sees it, interestingly, as a kind of 'L'Allegro' to the 'Il Penseroso' of 'La Belle Dame'.

The theme of Keats and other writers has a strong presence this year. E. E. Duncan-Jones (*N&Q*) demonstrates striking similarities between 'Ode on a Grecian Urn' and Thomas Moore's 'A Kiss à L'Antique' (1806); and Nai-Tung Ting (*KSJ*) advances the study of Chatterton and Keats, noting, for example, the latter's debt to the 'verbal music' of the roundelay from *Aella*. On a larger scale, W. P. Albrecht addresses the issue of 'The Tragic Sublime of Hazlitt and Keats' (*SIR*): unlike that of Wordsworth and Coleridge, their version of the sublime has no religious dimension, but substitutes for divine power the power of the human mind itself so as to make possible a transcending of the moral extremes of good and evil. A new road into the structure and meaning of the *Hyperion* poems is forged by Nancy M. Goslee (*KSJ*), who uncovers in these works a pattern corresponding to Schlegel's theory of the development from 'plastic' to 'picturesque' in the arts. Keats and Flaubert are celebrated by Andrew I. Schoenholtz (*MLN*) for their imaginative quest in search of open-ended fulfilment, the state of 'negative capability'. Among other pithy remarks, Schoenholtz notes that this quest exposes the dangers of their contemporaries' 'will to power'. In his essay on the poetics of Keats and Mandel'shtam (*MLR*) Leon Burnett proclaims their affinity as writers who had recourse to the inviolability of Greek mythology in their struggle for the 'fulfilment of form', fighting against emptiness, hypnotizing space. The single biographical item on Keats is Jack Stillinger's transcription (*ELN*) of a queer sketch of the poet which somehow got into the two-volume compilation of 1839, *Physic and Physicians* by Forbes Benignus Winslow.

The rediscovery of Shelley texts continues with the publication, in *KSMB*, of the poet's Italian review of *La Morte d'Ettore* by Tommaso Sgricci, a celebrated improviser of verse-passages and even complete tragedies on subjects suggested by his audience. P. M. S. Dawson, who presents and translates the review, points out that, written very early in 1821, it airs concerns that were to figure in *The Defence of Poetry*, including the matter of quasidivine inspiration. Also in *KSMB*, Charles E. Robinson reprints for the first time a letter written by Shelley on 5 April 1821 and published shortly afterwards in the *Morning Chronicle*, in which the poet enthusiastically pleads the cause of the Greek revolution. This is in addition to the previously known letter of the same date published in Hunt's *Examiner*, which now seems to be the work of Mary Shelley. The 'folio Plato' used and referred to by Shelley in 1821 is identified by Ronald Tetreault (*KSJ*) as the Basel edition of 1534/1556. It was here that Shelley would have seen the passage in which he found Plato, uncharacteristically, favourable to poetry.

John Rieder (*ELH*) places 'Mont Blanc' within a field of forces involving authorial creation, interpretation, and sociopolitical pressures. His reading of the poem tells him that although the poet's 'role as priest . . . ironizes his egalitarian sermon' the irony reflects a strength in Shelley, his knowledge that 'light is by itself insufficient'. Ronald Tetreault provides an outstanding essay, 'Shelley at the Opera' (*ELH*), which reaches its peak in an examination of how *Prometheus Unbound* incorporates the operatic device of elaborating intense moments of feeling or experience, as a means of expressing the inward life of the human spirit. For Ross Woodman (*SIR*) 'the androgyne' is the salient aspect of *Prometheus Unbound* – its controlling metaphor and the archetype of social, moral, and political revolution that is constellated in the union of Asia and Prometheus. A common view of this poem is subtly and decisively modified by Stuart M. Sperry in his 'Necessity and the Role of the Hero' (*PMLA*): renewal does not come from the hero's moral recognition and repentance, for Prometheus' change of heart is only the first manifestation of a greater change with which he sympathizes but which lies beyond his control – the workings of necessity. This links up with Shelley's long and unresolved deliberation on the rival claims of free will and determinism in human affairs. Fred L. Milne also successfully counters a widespread assumption, this time about 'The Triumph of Life' (*SEL*): far from revealing any loss of faith in the imagination, the poem affirms its primacy by showing the negative consequences of its usurpation by the rationalizing intellect, especially in the Rousseau narrative where we witness the necessity of willing the imagination's rebirth.

William Howard's *John Clare*³⁵ complements the earlier work on Clare by John Barrell, Mark Storey, Janet Todd, and others. Differing from these critics in emphasizing the purity of form in the poetry, rather than its place in any particular tradition, Howard moves outwards from Clare's own statements about perception and creative process to a consideration of the distinctive modes, structures, and metaphoric depth of his most characteristic verse – that which grew out of a direct contemplation of the natural environment. But the achievement emerges in fact as both highly individual and very Romantic, as can be seen from Howard's insightful commentary on the interplay of Edenic symbolism and the symbolism of wastelands where landscapes of nature, time, and mind coalesce. Aspects of Clare's poem on 'Gypsies' are clarified in an article by Anne Williams (*Expl*).

J. H. Alexander continues his work on Scott's poetry with a full-length study of *Marmion*³⁶. This falls into two parts – one on the themes and structure of the poem and one on the changes it underwent in manuscript and proof. The latter, a sterling effort of scholarly dedication, and clearly a labour of love, will be invaluable to subsequent students of Scott's methods of poetic composition. Thérèse Tessier's *Bard of Erin*³⁷ provides a thorough appreciation of Thomas Moore's *Irish Melodies*, with reference not only to content and form (including Moore's fascinating 'musical prosody') but also the genesis of the work, its contemporary background, and its later influence and reputation. In

³⁵ *John Clare*, by William Howard. TEAS. Hall. pp. 205. \$14.95.

³⁶ 'Marmion': *Studies in Interpretation and Composition*, by J. H. Alexander. SSELRR 30. USalz. pp. xv + 257. pb.

³⁷ *The Bard of Erin: A Study of Thomas Moore's 'Irish Melodies' (1808–1834)*, by Thérèse Tessier. SSELRR 110. USalz. pp. xv + 231. pb.

Richard D. McGhee's *Henry Kirk White*³⁸ we have a good general study of the poet who, though dead at twenty-one, was celebrated by Byron and befriended by Southey (who later produced a popular *Life and Literary Remains*). There are chapters on the life and the early periodical essays in which Kirk White explored the themes of melancholy and poetic genius; but the bulk of the volume is devoted to the poetry itself, under the three heads of 'the picturesque' ('poetry for the eye'), 'the beautiful' ('poetry for the ear'), and 'the sublime' ('poetry for the mind'). Richard McGhee's stated interest is in examining the ways Kirk White's work 'strives for an authentic voice, even struggles with the various poetic traditions . . . behind him'. This is, I think, too modest a claim both for Kirk White himself and the present study: we come away convinced of the poet's genuine and independent qualities.

2. Prose Fiction

James B. Twitchell's fresh, undisciplined, and enthusiastic book³⁹ traces the handling of the vampire motif from early times through to the novels of Lawrence. Twitchell is well informed, and his introductory chapter on the origins of vampirism is full of good things, but his interpretations of Romantic poetry doggedly search out vampiric themes in many works where they seem unlikely, and offer wild or banal readings of poems such as 'Christabel' where they have long been perceived as present. He writes better about *The Cenci*, and particularly well about Polidori's *The Vampyre*, whose vivid psychological use of the motif he sees as moulding the whole subsequent history of the vampire in literature. Twitchell's most interesting chapter, 'The Artist as Vampire', builds on earlier comments on vampirism as 'a serious analogue for the process of energy exchange involved in human interactions' and establishes the usefulness of the vampire story as a way of dramatizing the struggle of creation. A final section on Lawrence is totally overblown. In spite of its forcedness, this book is lively, and although its critical views should be handled with care, it remains a stimulating and learned introduction to the topic of vampirism in literature.

Judith Wilt has a hectic and unconvincing study⁴⁰, full of wild assertion and frenzied obscurity, in which she attempts to trace links between the Gothic novel and later works principally by Jane Austen, George Eliot, and Lawrence. In itself Wilt's enterprise is not preposterous, and she has a number of interesting points to make, but she grossly overstates and underargues her case. She sets up a quite orthodox view of the Gothic novel as obsessed by dualism and separateness, and nicely distinguishes the characteristic eighteenth-century plot ('the young struggling in the power of the great old ones') from the nineteenth-century one ('the alien brother within'). However, when she comes to trace the continuation of these notions in the novels of Jane Austen and George Eliot, she gives nothing like a balanced analysis and merely travesties their approach and interests. In Lawrence, Wilt finds 'not

³⁸ *Henry Kirk White*, by Richard D. McGhee. TEAS. Hall. pp. 174. \$12.95.

³⁹ *The Living Dead: A Study of the Vampire in Romantic Literature*, by James B. Twitchell. DukeU. pp. x + 219. \$14.75.

⁴⁰ *Ghosts of the Gothic: Austen, Eliot and Lawrence*, by Judith Wilt. Princeton (1980). pp. xii + 307. £10.80.

just guilty terror but alienating horror at the mechanical twitching corpse of civilization and the vampire preying of person upon person'; this seems a fair sample both of her prose and of the relentless high pitch of her response to the works she is studying.

In *SEL* Mark M. Hennelly Jr relates *Melmoth the Wanderer* to some modern literature in terms of its existential concern especially with themes of absurdity and the failures of communication. Ronald Paulson (*ELH*) lucidly analyses the Gothic novel's response to the French Revolution, above all in its powerful interest in problems of freedom and compulsion and in the behaviour of crowds of people as they attempt to come to terms with the overthrow of established certainties. In a dense and original essay Eve Kosofsky Sedgwick (*PMLA*) moves from a discussion of the metonymic contagiousness of attributes of the veil in Mrs Radcliffe and Lewis, through a study of 'marking' of both veils and flesh, to remarks on 'character' in Gothic fiction, which she describes as 'social and relational rather than original or private'. John Thomson (*ELH*, 1980) points to two passages in *The Italian* where Mrs Radcliffe was probably influenced by Philippus van Limborch's *The History of the Inquisition*, but finds the resemblances in wording not close enough for conclusiveness.

Claire Lamont has made a superb job of her new edition of the first, 1814 text of *Waverley*⁴¹. She gives a brief, sensible introduction to the novel, stressing its historical and political aspects, an excellent account of its text, and very rich and full annotation. Lamont's is bound to become the standard edition of this work. *The Letters of Malachi Malgrowther*⁴² have been nicely re-issued, with a thoughtful introduction by P. H. Scott in which he indicates the nationalist basis to Scott's economic argument in this work. David Hewitt has edited a valuable selection of Scott's autobiographical writings⁴³ which gives copious extracts particularly from the *Journal* of 1825–6 and includes an interesting introduction stressing Scott's use of autobiography for 'self-defence and not just self-exploration'.

James Reed's book on Scott⁴⁴ is refined, agreeably written, and belletrist, and has little new or especially searching to offer. Reed begins by stating an unexceptionable viewpoint: that Scott's novels often grow from 'an objective world, a place of time and the senses', and that the place of nature in these novels is not transcendental; instead, it is seen from the more mundane perspective of a 'countryman, predator, historian, soldier'. Reed talks well of the poetry, and emphasizes the fiction's organic sense of community and sympathy for the common people. Reed's conclusion neatly sums up his orthodox and well-supported interpretation: that Scott's historical fiction 'is generated from the interfusion of locality with occasion at specific periods, with a central figure whose birth, family and education render him a victim, or at least a very vulnerable traveller in an alien, rapidly changing world'.

⁴¹ *Sir Walter Scott: Waverley*, ed. by Claire Lamont. OUP. pp. xlii + 470. £20.

⁴² *Sir Walter Scott: The Letters of Malachi Malgrowther*, with preface and essay by P. H. Scott. Blackwood. pp. xxiv + 185. £4.95.

⁴³ *Scott on Himself*, ed. by David Hewitt. SAP. pp. xxx + 298. £6.75.

⁴⁴ *Sir Walter Scott: Landscape and Locality*, by James Reed. Athlone (1980). pp. 188. £15.50.

A short book by Paul Henderson Scott⁴⁵ usefully fills in details of Scott's background, especially in its discussions of the Edinburgh *milieu* in which he came to maturity. Its best chapters point to the social advantage and 'Romano-Scottish influence' that accrued from Scott's time at the Edinburgh High School, the intellectual distinction of the legal profession at this time in Scotland, and the pervasive effect of the philosophers of the Scottish Enlightenment on Scott's thought.

In *ScLJ* Cedric C. Brown prints an unpublished letter from Scott to the lawyer and antiquarian Robert Belt, dated 29 January 1829, which admits an error in the geographical siting of Stamford in *Ivanhoe*, but also indicates that the principle governing a historical romance must be evocative selection, not factual completeness. Daniel Cottom (*SIR*) discusses the role of law in Scott's novels, and sees its function as the discrimination between decadence and civilization, with the drawback that it seems also to be antipathetic to the imagination. In a substantial and very well-documented piece in *SSL* Margaret Movshin Criscuola analyses the concepts of originality, realism, and morality in Scott's criticism and shows how these concepts encourage the pragmatic good sense and versatility of Scott's approach to the literature of his day. In the same journal Rick A. Davis has a slight study of *The Heart of Midlothian* which points to Scott's use of the demon lover motif to bind together the various demonic suggestions associated with George Robertson in the book. Norton Downs (*N&Q*) prints letters which reveal Scott's use of an eye-witness, Count Pozzo di Borgo, Russian Minister at Paris, for his *Life of Napoleon*. *SoRA* (1980) has a study of *Quentin Durward* by R. V. Johnson which argues that although the novel embodies 'Scott's characteristic sense of historical continuity' this is conveyed with a wider literary range than Scott is usually thought to have at his disposal. Jane Millgate's excellent essay in *RES* traces the movement of Scott's interest in the dreaming-boy motif from his Crabbe-influenced poetry through to *Waverley*, in which she perceives a shift from an eighteenth-century romanticism to 'that much more nineteenth-century variety which perceives the imagination not as the enemy of knowledge and wisdom but as their very source'. In *ScLJ* D. J. Smith notes the frequent and often admiring references to the Douglas family in Scott's writing, and indicates that 'it was the old Black Douglases that Scott loved best'. Richard L. Stein (*Novel*) discusses Wolfgang Iser's reading of Scott and finds that he is trapped into interpretation despite himself and that his commitment to 'indeterminacy' as an aesthetic principle pays meagre dividends where Scott is concerned. Judith Wilt (*NCF*) writes with undisciplined allusiveness about the survival of some of Scott's techniques and situations through the nineteenth century and on, even into the novels of Virginia Woolf.

Monica Lauritzen's original and well-researched book⁴⁶ is of interest both to students of Jane Austen and to those concerned with the medium of television. It gives a fascinating critical review of the process by which *Emma* was transformed into a BBC classic serial, transmitted in 1972, and also has valuable things to say about television drama in serial form. Lauritzen begins

⁴⁵ *Walter Scott and Scotland*, by Paul Henderson Scott. Blackwood. pp. xi + 99. £5.95.

⁴⁶ *Jane Austen's 'Emma' on Television*, by Monica Lauritzen. AUG. pp. 193. SwCr80.

by tracing the evolution of the classic serial as a genre and points to some of the commercial, mass media requirements which it must satisfy. She then compares the different contexts of the novel and the serial, and highlights the clarity of presentation which she finds to be the prerequisite for television success. In addition, she helpfully notes that 'The watching of a Classic Serial recalls . . . the family reading circle that was such a formative aspect of the 19th century literary institution.' When Lauritzen compares the plot of the novel with that of the serial, she discovers the latter to be admirably authentic in terms of setting but perhaps unduly reductive of the subtlety of Emma's development and, in fact, even of the extent to which she appears. A final chapter gives an excellent semiological study of the different systems of the novel and the television serial, and concludes that the former permits more subtlety and analytical precision (in part because of its irony and sophisticated use of point of view), whereas the strengths of the latter lie in 'the dramatic effectiveness, the directness and emotional force of the performance'. The documentation is full, there is a good, wide-ranging bibliography, and the illustrations are excellent. This is a meticulous and intelligent book, and usefully points a path to similar research in the future.

A lucid, sensible book by John Odmark⁴⁷ says nothing that is strikingly new, but offers a good account of the handling of point of view and irony in Jane Austen's novels; its sharp close readings of individual passages are particularly illuminating. Odmark firstly distinguishes between local and structural ironies, and then studies Jane Austen's use of inside views and dramatic scenes to situate her characters and their behaviour within a moral frame of reference; he indicates the subtlety of Jane Austen's interest in communication, and the tendency too for conflicts to commence in the dramatic scenes and to be clarified in the inside views. Odmark is less satisfactory when he talks of the endings of Jane Austen's novels, but comes into his own in his analysis of some of her key terms. From this analysis he comes to perceive firm Christian principles behind the fiction, and to note the subordination to these principles of merely material values. In conclusion, Odmark finds unexceptionably that the main purpose of the irony is to guide the reader, generally along with the heroine, 'in learning to perceive and discriminate among grades of moral quality'.

In *Neophil* (1980) Marjet Berendsen tests out the usefulness of Wolf Schmid's apparently objective criteria for determining the different roles of narrator and protagonist in fiction, and employs the problem of the 'unreliable narrator' in *Emma* as her example. She finds that subjective contamination in the text greatly impairs the value of Schmid's method in coping with this difficulty in the novel. Rosemarie Bodenheimer (*SEL*) freshly traces Jane Austen's use of landscape from the early novels, where it offers only material for picturesque appreciation, through a more metaphoric handling in *Emma* and *Pride and Prejudice*, to the symbolic and Romantic celebration of natural processes in *Mansfield Park* and *Persuasion*. A tendentious essay by Daniel Cottom (*Novel*) argues that in Jane Austen's novels love is portrayed as a relatively unfocused emotional tendency which is directed to any particular end only by the chance disposition of circumstances. In *ES* L. R. Leavis and

⁴⁷ *An Understanding of Jane Austen's Novels*, by John Odmark. Blackwell. pp. xvi + 224. £9.95.

J. M. Blom make the just complaint that some recent approaches to Jane Austen, such as Paris's 'barbaric reductiveness' and the too narrow intensity of Susan Morgan, disregard both the social context and the 'dramatic complexity' of her works. *CQ* has a well-balanced feminist study of Jane Austen by Margaret Lenta in which it is demonstrated that the novelist 'has shown the world how it presents itself to a woman' and that in *Emma* we are given a heroine who determinedly maintains her own moral autonomy and who is also, more daringly, well on the way to directing her own behaviour also. Leland S. Person (*PQ*, 1980) writes on spatial metaphor in Jane Austen's fiction, and makes an overstretched case for regarding the heroine's room in each novel as a symbol 'of the withdrawn *and* the liberated self'. Jon Spence (*SEL*) writes easily and well on the power of nature in *Persuasion*, which he sees as both beneficial and destructive, and powerfully stressing man's vulnerability in this work. *NCF* has a neat essay by Janice Bowman Swanson which indicates the connection between the growing maturity of Anne Elliot in *Persuasion* and 'her gradually mastered poise and effectiveness in speaking'.

In *Novel* (1980) Patrick Brantlinger describes the evolution of science fiction from the Gothic novel, especially from *Frankenstein*, and places stress on the subjective and nightmarish qualities which the genres have in common. Syndy McMillen Conger (*PQ*, 1980) discusses the considerable influence that German literary figures had on the English Gothic imagination and shows convincingly that Schiller's Christian Wolf (in *Der Verbrecher*) clearly helped to inspire Mary Shelley's fusion of hero and villain in *Frankenstein*. In *N&Q* Dalton Gross and Mary J. H. Gross argue that Joseph Grimaldi's Christmas pantomime, *Harlequin and Asmodeus* (1810), in which a monster was constructed from vegetables, may well have influenced *Frankenstein*. Paul Sherwin (*PMLA*) gives a subtle reading of *Frankenstein* as 'a paradigm of the genesis of any sublime artwork, any uncanny reanimation project'.

Keith M. Costain has a well-informed piece in *ScLJ* in which he assesses the influence of the Scottish Realist philosophers on Galt's finally optimistic views as to the survival of community spirit into a modern, urbanized, industrial society. Ian A. Gordon (*ScLJ*) describes Galt's lengthy attempts to persuade Constable to publish his works in Edinburgh, but also discovers signs of Galt's authorship of two anonymous articles, published in a Constable gazetteer of 1822, on Greenock and Port Glasgow. An overdetailed essay on the language of *The Entail* by J. D. McClure (*ScLJ*) points to the usefulness of the vivid Scots in the novel in creating or enhancing character and adding to its social realism by displaying the gradual (and by no means advantageous) erosion of Scots by English. Patricia J. Wilson (*ScLJ*) demonstrates Galt's deep personal involvement in *Ringan Gilhaize* and talks interestingly of its theme of 'the peculiar character of liberty among the Scots'.

3. Prose

That there have been no new editions of Mary Wollstonecraft's work for the last few years may mean that the primary task of reclamation is complete and that scholars are now free to give critical attention to her works. Elissa S. Guralnick's 'Rhetorical Strategy in Mary Wollstonecraft's *A Vindication of the Rights of Woman*' (*HAB*, 1979) certainly supports this view. Taking Wollstonecraft's importance for granted, Professor Guralnick sets out to defend in

a careful and interesting argument the 'unevenness' of *Rights of Woman*. Without an awareness of the audience for whom Wollstonecraft wrote – middle-class women 'who were unused and unreceptive to rational discourse' – we cannot understand the unphilosophic nature of the work's *persona*, the frantic flamboyance of its style and the vehemence of its vicious attack on Rousseau – unprecedented, and unrepeated in Wollstonecraft's other work.

In 'Godwin's *Memoirs* of Wollstonecraft: The Shaping of Self and Subject' (*SIR*), Mitzi Myers discusses the two editions of 1798, arguing that in their origin in crisis, in their interiorized presentation of self and biographer alike, in their consequences for Godwin's later philosophy, the *Memoirs* are a 'congeries of Romantic attitudes, their shaping of self and subject a paradigm of Romantic biography, and to some extent, of confessional autobiography as well'. Despite the attempt to prove that the *Memoirs* are a paradigm of most features of Romanticism, this is a useful and intelligent essay.

Gerald Monsman's 'Charles Lamb's "Enfranchised Quill": The First Two Essays of Elia' (*Criticism*) is the first substantial deconstructionist account of a writer who would seem to lend himself happily to post-structuralist interpretations. According to Professor Monsman, Lamb's playfulness – his lifelong obsession with outrageous puns, his interest in actors and stage illusion, his delight in epistolary deceptions and his pseudonymous disguises – is evidence of his conviction that beneath 'the appearance of actuality and solidity in the inscription of name or event lies an unreality that defies indefinitely any stable and attainable point of origin within the flowing of time'. With this understanding of Lamb, Professor Monsman scrutinizes 'The South Sea House' and 'Oxford in Vacation' in which Lamb turns the tables on those who suppose his clerical duties to be his true vocation. For to 'seek the mystery of identity in a mere name is to mistake froth for substance'. Jane Aaron's modest ' "We live in a manner marked": Images of Damnation in Charles Lamb's Writings' (*ChLB*) takes as the relevant context for his writings not critical theory but biography. She surveys some dramatic works and essays in her attempt to show that around the time of the family tragedy 'he became engrossed with images of curious damnation, of men singled out from among their fellows to bear solitary disgrace, and exiled from the Eden of normal human companionship to a weary existence of self-dependence and ostracism'. The essay ends with a brief consideration of the 'damned' in the context of the Romantic concern with outcasts.

In *Hazlitt at Table*⁴⁸ Robert Ready's basic thesis is that the essays need to be 'read as writing as well as thought'. Concentrating on *Table-Talk*, which was published as two volumes in 1821–2, and which comprises essays done expressly for the book as well as several reprinted from monthly magazines, Professor Ready offers to read the volume as 'a coherent text'. He groups the essays under four headings: essays on the devaluation of writing by other activities of mind and body; essays on the corporate or personal exclusiveness that restrict artistic and social imagination; essays on bipolar opposites that purposefully invert their initial terms; and essays on subjects of a more lyrical or centrally 'familiar' concern to Hazlitt's own emotional life. A chapter is devoted to each of these groups. An introduction and a conclusion on Hazlitt's style frame the

⁴⁸ *Hazlitt at Table*, by Robert Ready. FDU. pp. 125. \$13.50.

chapters. Lamb's unpublished review of *Table-Talk*, which has not previously been published in its entirety, is offered as an appendix.

The second revised edition of Sir Geoffrey Keynes' *Bibliography of William Hazlitt*⁴⁹ is a welcome and handsome publication. The original intention, adhered to in the revision, was to include only Hazlitt's books 'where collation and bibliographical niceties may be given their full weight'. His descriptions are based as far as possible on copies of the books in their original condition as issued. The quality of Sir Geoffrey's attention may be measured by the fact that 'the papers and their watermarks have been systematically examined and recorded'. Additional entries for this revised edition have been inserted in their proper places, with numbering distinguished by adding the letter *A* after the number of the preceding entry, thus avoiding any renumbering of the original series. A checklist of American editions is included in this edition, but no attempt has been made, except in the first instance, to add any bibliographical information.

Charles I. Patterson Jr's 'Hazlitt Criticism in Retrospect' (*SEL*) explores the consequences for Hazlitt's criticism of his concentration on psychological analysis of a work's effects at the expense of structural analysis. In this lively attempt to chasten Hazlitt, Professor Patterson pays attention to *Characters of Shakespeare's Plays*, his accounts of the poetry of contemporaries such as Keats, *Lectures on the English Poets*, and *The Spirit of the Age*. In 'William Hazlitt's *Spirit of the Age* and Sir William Allan: An Unpublished Commentary' (*KSJ*), Marcia Allentuck discusses two of the notes in the distinguished Scottish painter's copy of Hazlitt's book. The first note offers a general appraisal of Hazlitt's achievements and failures; the second presents additional material relating to Sir James MacKintosh, which adds 'some hard facts' to Hazlitt's 'more belletristic' account.

The four occasions on which Leigh and John Hunt faced prosecution or the threat of it for the political opinions expressed in *The Examiner* are pleasantly rehearsed in Donald Thomas' 'Leigh Hunt and "The Prince on St Patrick's Day"' (*Lib*). Most space is given to the fourth battle with the government which sprang from *The Examiner*'s account of the 1821 St Patrick's Day Dinner. In 'Leigh Hunt, George Henry Lewes and Henry Hallam's Introduction to the Literature of Europe' (*SB*, 1979), William Baker surveys the two men's annotations of a copy of Hallam's book, which serve as 'a valuable guide to their ideas on individual writers'.

Grevel Lindop's *The Opium-Eater: A Life of Thomas De Quincey*⁵⁰ is this year's one indisputably important contribution to Romantic scholarship. The first biography since 1936, *The Opium-Eater* centres on 'the personality', the 'root of all that [his] readers most value in his art'. It synthesizes critical and scholarly work which has appeared about De Quincey in numerous places since Eaton's and Sackville-West's biographies and takes advantage of the many manuscript sources which have become available during the past few years in British or American libraries. Mr Lindop writes a very informative and lucid narrative, making intelligent use of the autobiographical writings and

⁴⁹ *Bibliography of William Hazlitt*, by Geoffrey Keynes Kt. St Paul's Bibliographies. pp. xx + 152. £12.

⁵⁰ *The Opium-Eater: A Life of Thomas De Quincey*, by Grevel Lindop. Dent. pp. xiv + 433. £12.

very sensibly treating opium-addiction, a central part of De Quincey's life, as a form of behaviour integrally related to De Quincey's emotional make-up and characteristic ways of responding to life's problems.

Although Lindop says that he has not written a critical biography, he has inevitably *interpreted* the available material. The De Quincey he offers is essentially the same figure as that offered by Eaton and Sackville-West: 'a lovable and oddly heroic' man who will be remembered as the Opium-Eater. It is, perhaps, the major limitation of this biography that its author has either neglected or rejected recent work which has persuasively stressed the political and social character of De Quincey's writings, including the *Confessions*.

The Nineteenth Century: Victorian Period

LAUREL BRAKE, OWEN KNOWLES, MARION SHAW and
JAMES FOWLER

This chapter is arranged as follows: 1. Verse, by Marion Shaw; 2. The Novel, by Owen Knowles; 3. Prose, by Laurel Brake; 4. Drama, by James Fowler. A comprehensive bibliography appears in *VS*, annotated guides in *VP* and *SEL*, and specialist lists in *VPR*, *BIS*, *PSt*, and *NCTR*.

1. Verse

At first glance, Richard D. McGhee's *Marriage, Duty, and Desire in Victorian Poetry and Drama*¹ would seem almost to duplicate Wendell Stacy Johnson's *Sex and Marriage in Victorian Poetry*² (YW 56.304–5) but, says McGhee, the emphasis is quite different. Whereas Johnson is interested in Victorian sexual attitudes, McGhee is concerned with the poets' 'frequent resort to the institution of marriage for subjects and metaphors to keep the notions of duty and desire in balance'; in other words, the 'parabolic drift', as Tennyson put it, in all that uxoriousness and adultery. No one would disagree that this is most fertile ground, and McGhee ploughs it thoroughly but, in general, disappointingly. His introduction pursues the theme throughout Western culture at large. The rest of his book then explores it among individual Victorian poets (a wider choice than Johnson): Tennyson, of course, and Browning, Arnold and Clough, Rossetti and Meredith, Swinburne and Hopkins and, strange bedfellows in a single chapter, Elizabeth Barrett Browning and Oscar Wilde, are exhaustively arraigned to illustrate his thesis. Indeed, and this is the book's weakness, their poetry is coerced; for example (of *The Princess*): 'In simple terms, Princess Ida represents an ideal of duty; the prince's father, "an ideal" of desire; and the prince himself, a principle of harmony, or the ideal of marriage that unites duty with desire.' The terms are too simple, the discussion too often reductive of the poetry to make it fit the lengthy development of the author's scheme.

'He did for the Church of England what none but a poet could do; he made it poetical,' said Newman of Keble. How this poeticizing took place is a major

¹ *Marriage, Duty and Desire in Victorian Poetry and Drama*, by Richard D. McGhee. UKan (1980). pp. x + 318. \$22.50.

² *Sex and Marriage in Victorian Poetry*, by Wendell Stacy Johnson. CornU (1975). pp. 288. £15.75.

concern in G. B. Tennyson's *Victorian Devotional Poetry*³, a study of poetry 'in which a commitment is made or implied to an established belief or system of ideas, or body of faith . . . that grows out of and is tied to acts of religious worship', principally the poetry of the Tractarian phase of the Oxford Movement. As well as obvious writings such as Keble's *Praelectiones*, Professor Tennyson has examined all ninety of the Tracts to discover the Tractarian ethos in its bearing on poetry. He concludes that by 1844 the Tractarian position was fully articulated round a central belief that poetry is a mode of religious experience possessing, as Keble said, 'the power of guiding and composing the mind to worship and prayer'. Chapters III–VII discuss 'Keble and *The Christian Year*', 'Newman and the *Lyra Apostolica*', 'Isaac Williams: Reserve, Nature, and the Gothic Revival', 'Tractarian Postlude' in which R. S. Hawker, R. C. Trench and other later poets with Tractarian sympathies are considered, and a 'Postscript' on Christina Rossetti and Hopkins. The whole is a dedicated, scholarly, and specialized work of interest to students of Victorian poetry; it informs us intelligently and sympathetically of aspects of Victorian critical theory and it also reminds us of the charms and virtues of the poetry of Keble, Newman, and their followers.

How does the consciousness of being a woman affect the workings of the poetic imagination? This is the question Margaret Homans asks in *Women Writers and Poetic Identity*⁴ and answers with reference to Dorothy Wordsworth, Emily Brontë, and Emily Dickinson, and, as an epilogue, in relation to recent or living poets – Sylvia Plath, Anne Sexton, Adrienne Rich. In the case of Dorothy Wordsworth, the male Romantic tradition, personalized so importantly for her in the figure of her brother, is seen by Professor Homans as having appropriated and mythologized the subject Dorothy was most qualified to write about, nature, transforming it into Mother Nature with whom the daughter-poet can claim, in Lacanian terms, only the most negative and difficult of relationships. As a result, Dorothy's 'poetry' never became public but remained fugitive, prosaic, marginal to her brother's. Emily Brontë's poetic powers were liberated only by the possession of her imagination by male visionary visitants making of her poems the ventriloquist utterances of a decentred self speaking in obligatory deference to higher powers. Emily Dickinson's sense of herself as two selves, male and female, active and passive, daisy and sun, within one poetic whole, 'is probably the most radical and conceptually challenging answer possible to the dualism of self and other that empowers the masculine tradition and that troubles its female inheritors'. The challenge has not been continued so successfully, in Professor Homan's view, in the modern poets she discusses at the conclusion of this difficult, controversial, but deeply interesting book.

In 'Projection and Empathy in Victorian Poetry' (VP), W. David Shaw, in a thorough discussion of the critical ideas of Fox, Hallam, and E. S. Dallas in relation to the poetry of 'reticent' poets such as Tennyson, Browning, Hopkins, and Christina Rossetti, maintains that these poets' fears that they lacked uniqueness and identity were assuaged by the use of a dramatic form which

³ *Victorian Devotional Poetry. The Tractarian Mode*, by G. B. Tennyson. Harvard. pp. xiv + 268. £12.25.

⁴ *Women Writers and Poetic Identity*, by Margaret Homans. Princeton (1980). pp. 260. £13.40.

protected and masked their uncertainties. The result is that their poetry 'grows increasingly personal while gaining in the impersonal authority conferred by some external setting or mask'.

The most important event in Arnold scholarship and criticism is Park Honan's *Matthew Arnold: A Life*⁵, the first substantial biography for thirty years and one which makes use of newly released family letters, diaries, and journals. Honan says that Lionel Trilling's famous study of 1939 challenged and delighted him but 'failed to take me close to Matthew Arnold's life', and it is this closing in on the life that Honan very fully, readably, and sympathetically achieves. He remarks that Trilling was only secondarily interested in the biography and, as we all know, primarily and brilliantly interested in Arnold's poetry and ideas. The reverse is the case in Honan's book and where the poetry is discussed it is so mainly for the light it throws on the life. The result is that although there is a rich sense of Arnold the man, the account of his poetry is, perhaps necessarily, reductive. For instance, the Marguerite poems are read as a kind of journal tracing Arnold's romantic attachment for Marguerite, his sense of bewilderment at life's choices, his chagrin at his friends' discovery that he was not as cool a young man as he liked to be thought, and his worldly conclusion that she was insufficiently impressive in social terms to be his bride. Although this is intriguing as biography, as far as the poems themselves are concerned, one hankers for the days when Marguerite was believed to be a fiction so that the poems also could be considered as fictions insisting on their own critical terms.

Park Honan's discovery of the identity of Marguerite in the person of Arnold's Fox How friend, Mary Claude, provides evidence for Eugene R. August's suggestion in '*Amours de Voyage* and Matthew Arnold in Love: An Inquiry' (VN) that *Amours* was based on Arnold's abortive love affair with the significantly named Mary Claude. Elsewhere Arnold's poetry, particularly 'Dover Beach', occupies no less than its fair share of critical attention in the journals this year. In *The Arnoldian* William K. Buckler offers 'A Radical Reconstruction of Three Arnold Poems: "The New Sirens", "Resignation", and "Dover Beach"' and although it hardly seems new to claim that 'Dover Beach', for instance, is 'an embodiment of Romanticism in its most alluring and devastating form – that of existential despair', he provides worth-while detailed insights into the poems. In 'Say Not We Are On a Darkling Plain: Clough's Rejoinder to "Dover Beach"' (VP) Donald J. Weinstock rehearses the arguments on whether Clough's poem preceded or answered Arnold's, and decides on internal evidence that the latter was the case. Also in VP, Mary W. Schneider in 'The Lucretian Background of "Dover Beach"' discusses Arnold's perception of Lucretius as a modern melancholic whose influence pervades the ideas and images of 'Dover Beach', written during Arnold's preparations for 'Lucretius'. In '"The Forsaken Merman" and "The Neckan": Another Look' (UMSE) Clyde K. Hyder discounts an autobiographical basis for 'The Forsaken Merman' and finds instead sources for both poems in Arnold's reading of the folk-legends of Grimm, Borrow, and Thorpe's *Northern Mythology*. And in 'Of Poets and of Rivers: Five Letters of Matthew Arnold to George Stovin Venables' (BIS) John O. Waller describes the 'cordial though not close' friendship between Arnold and Venables and dis-

⁵ *Matthew Arnold: A Life*, by Park Honan. W&N. pp. 496. £9.95.

cusses Arnold's reactions in two of the letters to the largely displeasing reviews of his edition of *Poems of Wordsworth* (1879) and its famous introductory essay.

It is high time that Elizabeth Barrett Browning was rescued as a poet from, in Virginia Woolf's words, 'the servants' quarters'. In the first place, there is a need for a new selective and informed edition of her poems and, secondly, she requires serious critical attention. What we don't need is another lightweight account of her life, or indeed any account for the time being unless significant new material comes to light to make us seriously wish to revise Alethea Hayter's 1962 version of it. However, a lightweight biography is what we superfluously have in Rosalie Mander's *Mrs. Browning*⁶. Although unpublished material has been used, it does not seem to be of significance and even if it were it would be of little value since this most irritating and unscholarly book gives no citations for its quotations or references for its information. And if one hoped for interesting critical comment one would be equally disappointed; all that is said about *Sonnets from the Portuguese* is that they 'are some of the most moving love poems in the language' and what we are told about *Aurora Leigh* is that 'from a literary point of view [it] has qualities that are lasting and the wheat in it is worth winnowing from the chaff'. Being 'a connection of the Barrett family', as the dust jacket tells us, does not give Mrs Mander license to trivialize her distinguished kinswoman. Barbara Charlesworth Gelpi provides a more serious view in 'Aurora Leigh: The Vocation of the Woman Poet' (VP). She discovers an 'underplot' or inner story in the poem which unfolds primarily through metaphoric language and is concerned with the women-poet's feelings about herself, particularly about the rival claims of her vocation and her femininity.

A major event in Robert Browning studies is the publication of the Penguin edition of *The Poems*⁷ in two volumes complementing Richard D. Altick's edition of *The Ring and the Book* in the Penguin English Poets series. *The Poems* is edited by John Pettigrew who died towards the end of the task, and the edition was seen through the press by Thomas J. Collins. As the editor says, 'completeness has been aimed at', and it is easier to say what has been left out than what has been included: the plays that appeared between 1837 and 1846, except for *Pippa Passes*, are excluded as is the 'transcript' of the *Agamemnon*; additionally, some unpublished poems have been mislaid by their owners or their owners have refused to allow Professor Pettigrew to use them. Otherwise, everything is here, and the result is two very large, heavy books. It is curiously anachronistic to find one of the most prolific and be-volumed of poets collected together in paperback form; it is to be hoped the modern packaging can stand the strain of the Victorian contents. There is a further incongruity: a paperback edition suggests a popular book, perhaps a student text, and indeed the editor quotes as justification of his task, Isabel Armstrong's statement that there is 'a crying need for a really good popular edition of Browning's works'. But this edition is much more than what one normally

⁶ *Mrs. Browning: The Story of Elizabeth Barrett*, by Rosalie Mander. W&N (1980). pp. 162. £7.95.

⁷ *Robert Browning. The Poems*, ed. by John Pettigrew, supplemented and completed by Thomas J. Collins. Penguin English Poets, gen. ed. Christopher Ricks. Penguin. Vol. 1, pp. xxxiii + 1191; Vol. 2, xxxvii + 1167. £10 each.

thinks of as a popular one since it has been prepared with considerable and impressive scholarship and is accompanied by substantial textual apparatus. With the basic copy-text of the collected edition of 1888–9 have been collated the texts of textually significant editions, available manuscripts, and some proof sheets. The edition also makes use of interesting and influential volumes such as J. S. Mill's review copy of *Pauline*. As the editor says, there is no clearly right order in which to print Browning's poems but he has maintained a sense of their development by printing poems gathered by the poet in the order in which they first appeared, and in the chronological order of Browning's volumes. The notes to each poem give information on its composition, explain its obscurities and allusions, provide what every reader of Browning requires – a glossary of his curiosities of vocabulary – and in general fulfil their intention of being 'concise without being cryptic'. After nearly a century of neglect, several scholarly editions of Browning are now in the offing: Longmans and Oxford have promised them, and the Ohio edition struggles onward volume by volume. In a sense, this Penguin edition challenges and forestalls them: popular in size, scope, and price it may not be, but it is very welcome and takes its place among the honourable editing exercises of this century.

Chips from the workshop of the forthcoming Oxford English Texts edition of Browning provide one of the editors, Ian Jack, with material for '“Commented It Must Be”: Browning Annotating Browning' (*BIS*) which discusses Browning's usually willing replies to the queries of the many readers who could not understand his poems, and the occasional revisions he made as a consequence. *BIS* also gives us 'The Brownings' Correspondence: Supplement No. 4 to the *Checklist*' by Philip Kelley and Ronald Hudson, containing 277 entries of which 173 are totally new ones, and 'Robert and Elizabeth Barrett Browning: An Annotated Bibliography for 1979' by Adrienne Munich. In 'The Poetry of Struggle: Browning's Style and "The Parleyings of Gerard de Lairese"' (*VP*) Mary Ellis Gibson suggests that an examination of Browning's reworking of Romantic poetic theory, particularly that of Shelley, illuminates the experimentalism of style in 'Parleyings . . .' The importance of Shelley's influence on Browning is again emphasized in Richard J. Dellamora's 'Browning's "Essay on Shelley" and "Childe Roland to the Dark Tower Came": Mythopoeia and The Whole Poet' (*JPRS*), in which it is suggested that 'Roland figures Shelley' in the poem's attempt 'to relate subjective and objective in a search for the *tertium quid* [of] "the whole poet" '.

In 'Fugitive Articulation: An Introduction to *The Rubáiyát of Omar Khayyám*' (*VP*) Daniel Schenker makes an interesting attempt to explain the critical neglect the once (and still?) popular Fitzgerald poem suffers from. The 'aphoristic quality' of the *Rubáiyát*, he suggests, and its claustrophobic and solipsist sensibility, deny or limit critical access.

'The central issue in Hardy studies is what happens to an experience as it is made into literature.' This 'central issue' is Dennis Taylor's concern in *Hardy's Poetry 1860–1928*⁸ and he explores it through Hardy's meditative lyricism, the imagery of patterns in his poetry, the development of a visionary memory, and the resulting pastoral revisitation of the past, all in relation to a romantic literary tradition that Hardy inherited and enhanced. This is a book which is entirely committed to the idea of the uniform greatness of Hardy's poetry

⁸ *Hardy's Poetry, 1860–1928*, by Dennis Taylor. Macmillan. pp. xx + 204. £15.

which it pursues with enthusiasm and frequently with insight and sensitivity. But it does so in a manner which is disconcertingly indiscriminate so that many poems seem to be overpowered by the intensity and ingenuity of the critical attention they are given and the reader is left with a shaken sense of critical purpose. For instance, the neglected 'Copying Architecture in an Old Minster' receives lengthy discussion which illuminates previously overlooked felicities in the poem but we are finally told that the archaisms, quaintnesses, and other such 'defects' are not defects at all but evidence of Hardy's famed 'sincerity' and 'transparency' in which are glimpsed 'the *processes* which turn fresh insights into archaic formulas, tentative expressions into rigid abstractions, spontaneous rhythms into repetitive patterns'. In other words, a poem (at least by Hardy) cannot be other than good because even its 'bad' parts reveal the way in which time and the act of writing erode the 'truth' of lived experience. An interesting and subtle suggestion, but can it really be solemnly applied to lines such as 'Maybe they have met for a parle on some plan / To better ail-stricken mankind'? Where the poetry can withstand such treatment, the rich detail of Taylor's writing and his emotional and linguistic sympathy for this most mysterious of poets, is rewarding and challenging, prompting once again the illusion that perhaps *this* time the strange power of poems like 'The Self-Unseeing' or 'During Wind and Rain' has been understood and explained.

*A Reader's Guide to Gerard Manley Hopkins*⁹ by Norman H. MacKenzie is written in a pleasant, relaxed style which has in mind quite clearly that it will be used primarily by students. The author has framed his comments so that they explain the poems fully but without pedantry or undue length, and also without fragmentation. No line-by-line exegesis is given but an explanation of each poem as a totality rather than as a collection of items. The poems are also seen in the context of Hopkins' life and his religious beliefs. The result is an encouraging and sympathetic introduction to a reading of Hopkins.

A marked contrast is provided by Donald Walhout's *Send My Roots Rain*¹⁰ which is a specialist book on Hopkins, being explicitly the work of a philosopher, not a literary critic, to whom 'literary matters [are not] attended to for their own sakes. [His] interest is rather the phenomenology of religion as disclosed in literature.' This somewhat daunting approach, which apparently has not been made before in relation to Hopkins, is an attempt to understand the 'structure' of the poet's religious experience as a journey in three stages from 'post-commitment desolation' to a sense of recovery of God's grace. The three stages are seen as 'engagement' in which the poet is entrapped in circumstance and empty of spiritual connection and growth, 'naturation' in which spiritual desolation is alleviated by a sense of beauty and purpose in the world, and 'grace' in which Christ's 'uncovenanted favour' completes and informs the process begun in naturation. Not without interest and usefulness as a translation of Hopkins's poetry into religio-philosophical terms, because it does no more than that, Professor Walhout's book necessarily has a limited appeal to students of literature.

⁹ *A Reader's Guide to Gerard Manley Hopkins*, by Norman H. MacKenzie. T&H. pp. 256. £3.50.

¹⁰ *Send My Roots Rain: A Study of Religious Experience in the Poetry of Gerard Manley Hopkins*, by Donald Walhout. OhioU. pp. vii + 203. £12.75.

This poet's intense evocation of a wide range of spiritual experiences from ecstasy to despair is the subject of 'The Spirituality of Gerard Manley Hopkins' by Philip Edean, S.J. (*HQ*), who also contributes 'A Note on How Hopkins's Contemporaries Understood Jesuit Spirituality', particularly as it concerned Hopkins's sense of obedience. That strained submission to the will of others is viewed very differently by Robert Rogers in an audacious and fascinating essay on 'Hopkins's "Carrion Comfort"', which the editor of *HQ* warns against if a reader 'might be offended by the language of a probing psychoanalysis', namely, the revelation of an anal obsession in Hopkins's poetry and his painful albeit unconscious modelling of it on cloacal activity.

In the same journal Hopkins in relation to his contemporaries is the subject of 'Hopkins and Nietzsche: Further Considerations' (continuing an inquiry begun by Donald Walthout in *HQ*, 1979) by Edward J. Parkinson; of 'Hopkins and Yeats: Pre-Raphaelite Influence and Poetic Experience' by Jeanne Carter Emmons; and of Wendell Stacy Johnson's 'From Ruskin to Hopkins', which briefly discusses the influence of Ruskin on a wide range of personalities including Hopkins whose theory of inscape, and the Pre-Raphaelite tendencies in his poetry, are shown to have been informed by his admiration of Ruskin's work. Also in *HQ*, Ruth Seelhammer usefully contributes 'Hopkins and his Circle: A Bibliography for 1979'.

Two essays in *HQ* discuss Hopkins's language: 'Hopkins's Anglo-Saxon' by William A. Quinn and 'Hopkins and the Prosody of Sir Thomas Wyatt: A Chapter in the Ancestry of Sprung Rhythm' by Norman H. MacKenzie. Hopkins and the far past is also the subject of Edward A. Stephenson's 'Hopkins's Sprung Rhythm and the Rhythm of *Beowulf*' (*VP*). However, Jerome Bump in 'Hopkins' Paradigm of Language' (*VN*) suggests that his poetry 'is based on a new[?] theory of poetry as performance' in which he generated 'a new auditory process to replace his spatial paradigms'.

Meredith's poetry receives scant attention this year – three holograph poems and various holograph drafts are described by William Baker in 'Some Additions to Phyllis B. Bartlett's Edition of *The Poems of George Meredith*' (*BIS*) – and William Morris fares only a little better. In the obscurely titled 'The Hieros Gamos in William Morris' "Rapunzel" ' (*VP*), Deborah Baker Wyrick sees 'Rapunzel' as the culmination of symbolic and archetypal patterns established in 'The Defence of Guenevere', and in 'The Shadow on the Tapestry: Irony in William Morris's *The Earthly Paradise*' (*JPRS*), Thomas T. Barker suggests that Morris qualifies the dominant escapist motif in his poem by ambiguities within the authorial voice.

It is pleasant to have available, after much neglect and opprobrium, a selection of the poems of Henry Newbolt¹¹, whose 'Drake's Drum' and 'Vitai Lampada' must have given many of us early poetic thrills. This selection is carefully chosen by Patric Dickinson, himself a poet of no mean abilities, and he provides a sympathetic and informative introduction to the work of this ardent and meticulous poet to whom the virtues of chivalry were a lifelong inspiration, whose *Admirals All* sold twenty-one editions in 1897, and who wrote the first radio-broadcast speech for a monarch (George V in 1935). Newbolt died in 1938, despairingly aware that his simple trust in heroic values

¹¹ *Selected Poems of Henry Newbolt*, ed. with intro. by Patric Dickinson. H&S. pp. 158. £6.95.

was inadequate, had perhaps always been inadequate, to the complexities of modern society. Dickinson's selection contains almost a hundred of Newbolt's poems and provides brief explanatory notes where necessary.

Another poet who enjoyed great contemporary success but is now hardly read at all receives admiring attention from Sister Mary Anthony Weinig, SHCJ, in *Coventry Patmore*¹². 'I have respected posterity', Patmore wrote, 'and should there be a posterity which cares for letters I dare to hope that it will respect me.' But posterity has regarded Patmore not so much with respect for his poems as with fascinated curiosity at this much-married man who was also the spiritual lover of Alice Meynell and the author of the most uxorious poem in English, the title of which has become a cliché. Such prurient regard has obscured the poetry and it is to rectify this, to draw our attention to its proper object of study, that Sister Weinig is concerned. She claims that the poetry 'rewards rediscovery after long neglect [and] is fresh and insightful with an economy and a beauty all its own'. But her approach is so bland and indiscriminating that the attempt salvages very little from the critical vacuum Patmore's poetry has fallen into, and she writes in a stilted, distant style that does not endear the poetry or the man to us, as the following example illustrates: 'That [Alice Meynell's] reserve was sometimes unintended coldness touched Patmore the most deeply as the explorer of spiritually nuanced affectivity in terms both sponsal and transcendent.'

In 'Death Sequences: Patmore, Hardy and the New Domestic Elegy' (VP) Rod Edmond makes a bid for Patmore's importance as an exponent of a characteristic Victorian form of elegy in which love, marriage, and death are celebrated. He notes the parallels between Patmore's 'Bereavement Odes' and Hardy's 'Poems of 1912-13' and suggests that Hardy may have been influenced by his predecessor.

The Pre-Raphaelites' exploitation of the living women they transformed into art is the subject of two interesting essays in *JPRS*. In 'Beauties Blooming in a Dung Heap: The Corsican Sisters' Marie and Robert Secor describe the taking up and then the rejection of the Dausoigne sisters from Corsica, and in '“Ophelia” in Elizabeth Siddal's poem “A Year and A Day”' Sandra M. Donaldson finds a parallel between the victim figure in Millais' 'Ophelia', for which Siddal posed, and the suicidal sadness of 'A Year and A Day'.

In an excellent review-article, 'The Legends of the Rhymers' Club' (VP), Karl Beckson takes to task Norman Alford's *The Rhymers Club: Poets of the Tragic Generation*¹³ for not offering a sufficiently scholarly corrective to Yeats' mythopoeic version of these writers.

Georgina Battiscombe's *Christina Rossetti: A Divided Life*¹⁴ is a readable and unobtrusively scholarly account of this elusive and beguiling poet. It also makes a sympathetic appraisal of her poetry, considering it in its own right and not merely as a source for biographical information. The new elements in this biography are the refutation of previous theories that Christina Rossetti was

¹² *Coventry Patmore*, by Sister Mary Anthony Weinig, SHCJ. Twayne. pp. 153. \$14.95.

¹³ *The Rhymers Club: Poets of the Tragic Generation*, by Norman Alford. Cormorant (1980). pp. ix + 165. \$16.50.

¹⁴ *Christina Rossetti: A Divided Life*, by Georgina Battiscombe. Constable. pp. 233. £9.50.

passionately and guiltily in love with William Bell Scott, claims for attention to the Monna Innominata sonnet-sequence as among 'the finest poetry [Christina Rossetti] ever produced', and a defence of her religious poetry as not merely thwarted sexual passion spilling over into love of God but as the expression of a genuine sublimation. But try as she will, Georgina Battiscombe cannot dispel the sense of a life and a talent blighted by religious scruples in contrast, say, to Hopkins to whom a religious discipline seems to have been an enlargement of his gift.

The influence of Maturin's Gothic romances on Christina Rossetti's expression of her religious vision, particularly concerning the suffering of the isolated self in the soul's progress towards redemption, is the subject of Diane D'Amico in 'Christina Rossetti: The Maturin Poems' (VP). The same author suggests Proverbs 5:3–5 as 'A Possible Source for Christina Rossetti's World-Woman' (JPRS) – that is, the female figure in the sonnet 'The World'.

Dante Gabriel Rossetti's poetry receives far more attention than his sister's this year. Critics are fascinated by Rossetti's divided self – soul at war with senses – and this is the subject of David G. Riede's 'Erasing the Art-Catholic: D. G. Rossetti's *Poems*, 1870' (JPRS) which suggests that Rossetti's revisions in 1870 show the development of 'a more pronounced skepticism' and a growing belief that 'the primary experience of sensation is all we can be certain of'. The same author writes on 'Shelleyan Influences in the Imagery of D. G. Rossetti' (VP), where his concern is particularly with images of the portrait and the mirror to illustrate the object of his desires in the quest for purified love. Carol Brock travels the worn path of Rossetti's sexual ambivalences in 'D. G. Rossetti's *Found* and *The Blessed Damozel* as Explanations in Victorian Psychosexuality' (JPRS). In 'Time and "The Blessed Damozel"' (JPRS) (the poem this time), George Y. Trail discusses Rossetti's acute and ironic depiction of the different orders of time that the damozel, sexually innocent herself yet a cause of sexual feeling in the narrator, agonizingly tries to relate to. In 'Problems and Successes in the Mutual Development of D. G. Rossetti's Paintings and Sonnets' (JPRS), Mary Wayne Fritzsche interestingly discusses the relationship between six of Rossetti's poems and the paintings they accompany (reproduced in the essay); particularly, his attempts to relate the real and the ideal, a relation he found in his love for Janey Morris, subject of the 'Pandora' and 'Astarte Syriaca' poems and paintings, are explored.

It is true, as Joan Rees says, that although there has been considerable interest recently in D. G. Rossetti's life and ideas, and in his painting, there has been little sustained criticism of his poetry. *The Poetry of Dante Gabriel Rossetti: Modes of Self-expression*¹⁵ is a welcome attempt to supply this need. It proposes a revaluation of Rossetti's poetry in the context of the writings of his great contemporaries, Tennyson and Hardy particularly, and it also explores Rossetti's distinctively intense imaginative world and the body of imagery which conveys it. Through patient analysis of individual poems, Dr Rees shows how, in Rossetti's best work, 'homely externals' – the woodspurge, the dragonfly, starlings: the items are drawn most successfully from nature – are used to convey a vibrant world of feeling that can only be articulated through image and symbol. She also discusses, as others have done, Rossetti's split conception of love, his strong sensual desires warring with notions, derived

¹⁵ *The Poetry of Dante Gabriel Rossetti: Modes of Self-expression*, by Joan Rees. CUP. pp. vii + 204. £16.50.

both from the thought of his own age and from his ardent discipleship of Dante, of spiritual beauty and chaste adoration. This is a very competent and worthy study of Rossetti, straightforward and unpretentious in approach; it avoids sensationalizing so sensational a personality and makes out a scholarly and reasoned case for the poetry apart from the life.

The poetry of John Ruskin, which is greater in bulk than Hopkins's, is the neglected subject of Wendell Stacy Johnson's 'Memory, Landscape, Love: John Ruskin's Poetry and Poetic Criticism' (VP). Johnson traces Ruskin's move from conventionally late-Augustan reflections on landscape to Romantic celebrations of landscape as the objective correlative for, and then alternative to, erotic love, to a negatively Romantic flight from the memory of love. But poetry was not Ruskin's métier and he abandoned it early; the interest of his poems is, as Johnson notes, contingent upon what he wrote elsewhere.

In 'Algernon Agonistes: "Thalassius", Visionary Strength, and Swinburne's Critique of Arnold's "Sweetness and Light"' (VP) William Wilson claims that Swinburne's dispute with Arnold over the proper function of poetry is a significant source for 'Thalassius' which can be seen as a challenge to Arnold's weak and un-Miltonic principle of 'sweetness and light' as not being sufficiently visionary, prophetic and 'Republican'. In 'Eros and Thanatos in Swinburne's Poetry' (JPRS), Antony H. Harrison interestingly argues that in Swinburne's passion poems 'death does not just provide an alternative to sexual gratification: it constitutes the only total consummation to sexual desires that are by definition insatiable'. Paradoxically, only through such 'death' can humans find the means to recover spiritual continuity with the world.

Swinburne and Tennyson are linked together in an attempt to make a qualitative re-assessment of their work in terms of their naturalistic vision, 'that strange, mystical sense of a life in natural things, and of man's life as a part of nature', as Pater puts it. In *Tennyson and Swinburne as Romantic Naturalists*¹⁶ Kerry McSweeney firstly discusses these two poets' views of, and influence on, each other. He then argues, through close analysis of ten early poems, that the central feature of Tennyson's artistic development during the years to 1842 was a 'complex mutation . . . which transformed him from a wholly Romantic into a largely Victorian poet'. Chapter 3 considers 'The Natural Magic of *In Memoriam*' in which Tennyson comes to accept the cyclical nature – through life and death, gain and loss, past and present – of existence. Chapter 4 makes plodding and disapproving progress through the *Idylls* in an attempt to see Arthur as a vitalist principle, and Chapters 5 and 6 bring Swinburne onto the natural-supernatural scene with the claim that Swinburne's 'Internal Centre' is founded on nature and a recognition of 'actual earth's equalities'. A final chapter concludes this somewhat workaday and protracted book with a final glance at the two poets in relation to each other in later years, particularly with regard to Swinburne's *Tale of Balen*.

The major event in Tennyson scholarship this year is the long-awaited appearance of volume I of the *Letters* edited by Cecil Y. Lang and Edgar F. Shannon Jr.¹⁷ This volume covers the years from 1821, when Tennyson was

¹⁶ *Tennyson and Swinburne as Romantic Naturalists*, by Kerry McSweeney. Utor. pp. xvii + 222. £15.

¹⁷ *Tennyson: Letters. Vol. I, 1821–1850*, ed. by Cecil Y. Lang and Edgar F. Shannon Jr. OUP, 1982. pp. 408. £17.50.

twelve, to 1850, when he was forty-one. These were the years when he grew up, apprenticed himself to poetry, suffered in love, poverty, and approbrium, developed his techniques and established his concerns, and finally achieved success and happiness. From such an interesting period one might expect interesting letters, but not so, for Tennyson was notoriously a bad letter-writer (indeed, he disliked writing *prose* altogether), particularly concerning the subject of poetry. This is not to say that this volume of *Letters* is uninteresting: quite the contrary, because the editors have augmented the mere 250 letters by Tennyson with a rich variety of letters *to* and *about* him which fill in the picture of Tennysonian doings – his visits, health, financial states, family, friendships, smoking habits, conversation, but not, in any depth, his thoughts and feelings. As for the letters Tennyson did write, it is easier to say what they are not than what they are: they are not gossip, nor literary criticism, nor political analysis, nor travelogues, and only rarely at all philosophical and even more rarely are they business letters. ‘A brief and terse style suits the man,’ he said, and many of his letters are manly in this way, but to Emily Sellwood he could write with a musing tenderness that make it all the more a pity that so few of his letters to her survive, and to old friends he could write in a genial, rumbling manner which endeared him to them, and to us:

My dear Fitz

Aint I a beast for not answering you before? not that I'm going to write now – only to tell you that I have seen Carlyle more than once and that I have been sojourning at 42 Ebury Street some 20 days or so and that I am going to bolt as soon as ever I can . . . My Book is out and I hate it and so no doubt will you. Nevermind you will like me none the worse and now goodnight I am knocked up and going to Bed.

Ever yours
A. Tennyson

This is a very handsome volume, the letters clearly set out and with excellent annotations. The editors provide a slightly quirky and jokey introduction but they tell us all we need to know, and their good humour towards their perhaps somewhat unrewarding task, and their liking of Tennyson, prepare us appropriately for what follows.

Donald S. Hair's *Domestic and Heroic in Tennyson's Poetry*¹⁸ is an attempt to understand the nature of Tennyson's popularity from the point of view of his brilliant use of current ideals concerning the home and family. In these terms, *In Memoriam* is a domestic elegy in that its imagery of loss and grief, and of heroic recovery from grief, is that of familial relationships and occasions. In the idyl and epyllion, examples of which Hair exhaustively discusses, Tennyson found forms in which he could fruitfully explore the relations between domestic and heroic, real and ideal; poems like ‘Edwin Morris’ and ‘Enoch Arden’ demonstrate how material previously regarded as heroic can be domesticated and at the same time the heroic dimensions of domestic life be revealed. Similarly, in *The Princess* romance elements in the story are harnessed to a central conception that ‘the home is the proper beginning for progress into a golden future and ultimately into a spiritual eternity’. A long chapter on *Idylls*

¹⁸ *Domestic and Heroic in Tennyson's Poetry*, by Donald S. Hair. UTor. pp. 251. \$25.

of the King pursues the theme to a conclusion which somewhat repetitively emphasizes Tennyson's acceptance of the popular view of the home and the family as an ideal existence and his symbolic use of it to express the vision of social and spiritual harmony he held for the future.

In 'Materials for a Life of A.T.' (*N&Q*) Philip L. Elliot provides a useful history and description of the first version of the *Memoir*, important as a supplement and sometimes as a corrective to the final account Hallam Tennyson published. Elliot also supplies, as far as possible, a checklist of the locations of the surviving copies of *Materials*. In 'The Pre-Raphaelite Tennyson' (*VS*) Richard L. Stein describes the 1857 Moxon illustrated edition of *Poems* which included pictures by Maclise, Rossetti, Hunt, and Millais. Tennyson's characteristically Victorian mistrust of nature unredeemed by law is the subject of Randy J. Fertel's 'Antipastoral and the Attack on Naturalism in Tennyson's *Idylls of the King*' (*VP*), and along similar lines, also in *VP*, Joseph Gerhard in 'Tennyson's Three Women: The Thought Within the Image' has another look at Tennyson's problems with women and finds him frightened and mystified by the range of symbolic interpretation the 'feminine' is open to.

Several essays discuss individual poems by Tennyson. In *VN* Paul F. Mattheisen's 'Tennyson and Carlyle: A Source for "The Eagle"' gives a fascinating analysis of 'The Eagle' as reminiscent of a passage from *Sartor Resartus* ('Venerable to me is the hand: crooked, coarse, . . .') in which he claims that the eagle is an 'intrinsic symbol' whereby, in Carlyle's words, 'wilt thou discern Eternity looking through Time'. Also in *VN*, Mary Saunders offers an interpretation of 'Tennyson's "Ulysses" as Rhetorical Monologue' in which she sees the powerful pleas made by the narrator, Ulysses, as seeking to arouse sympathy, leading to action, in his 'listeners', the mariners and Telemachus. 'Ulysses' is also the subject of two essays in *VP*; in L. M. Findley's 'Sensation and Memory in Tennyson's "Ulysses"' Ulysses' recollections of the past are set in the context of the reader's memories of Dante and Homer, qualifying the persuasive effect of Ulysses' rhetoric, and William N. Rogers II stresses the convivial side of Tennyson's personality in a discussion of 'Tennyson's Poetry of Social Converse: "To Ulysses"', Ulysses in this instance being F. T. Palgrave. Finally, H. Sopher's 'The "Puzzling Plainness" of "Break, Break, Break": Its Deep and Surface Structure' contributes a not very successful explanation of the poem according to transformational grammar, and Edgar F. Shannon in 'Poetry as Vision: Sight and Insight in "The Lady of Shalott"' provides a religious, indeed Christian, interpretation of the poem as a movement from self-absorption to acceptance of the ultimate reality of God. This view is expressly offered as an alternative to the aesthetic and/or sexual readings made by most previous critics of the poem.

2. The Novel

(a) General

A large and elusive subject is handled with impressive poise in Robin Gilmour's *The Idea of the Gentleman in the Victorian Novel*¹⁹, a study which

¹⁹ *The Idea of the Gentleman in the Victorian Novel*, by Robin Gilmour. A&U. pp. xi + 190. £10.

also contributes importantly to our knowledge of the period as a whole. Gilmour draws purposefully upon a number of broad contexts – historical, cultural, and literary – to delineate what, for the Victorians, constituted ‘the image of the gentleman and its relation to the actual and ideal possibilities for the moral life in society’. Beginning with images of gentlemen which the Victorians inherited from the eighteenth century, he introduces other contexts which reflect upon ‘the shifting balance between social and moral attributes’ allowed to the Victorian gentleman – contexts provided by Regency dandyism, the ideal of the Christian gentleman, public school ideals, and so on. Such details of literary and cultural history enrich individual chapters on Thackeray, Dickens (a rewarding analysis of *Great Expectations*), and Trollope – authors who help Gilmour to enforce his thesis that a flexible concept of gentlemanliness lay at the heart of the political accommodation between aristocracy and middle classes during the nineteenth century and was intimately related to the evolution and ambitions of the English middle classes.

Linda Gertner Zatlin’s TEAS volume on *The Nineteenth-Century Anglo-Jewish Novel*²⁰ provides a clear, systematic introduction to leading Anglo-Jewish novelists (such as Benjamin Farjeon, Israel Zangwill, and Julia Frankau) and to three large challenges faced by the Anglo-Jewish novel – anti-Semitism, appeals to convert and assimilate, and problems within the Anglo-Jewish community. Zatlin indicates how this body of fiction throws light on the changing problems of a minority group in Victorian England and constitutes a response to negative views and stereotypes found in English writers. She also writes sympathetically on the rhetoric of Anglo-Jewish fiction – particularly its ability to simultaneously engage Jewish readers and educate an English audience.

Details of educational, religious, and publishing history figure importantly in J. S. Bratton’s illuminating survey of *The Impact of Victorian Children’s Fiction*²¹. Her study embraces, not only Victorian classics (for boys and girls) and the values they sought to inculcate, but also ‘Sunday’ reading and Evangelical juvenile literature which were aimed at the newly literate poor. Woven into the account of the period’s juvenile literature and its main children’s writers, there is also an engrossing history of how the publishing trade responded to its changing market.

Pursuing the ‘self-deconstructive’ dimension in the traditional nineteenth-century novel, D. A. Miller in *Narrative and its Discontents*²² brings together three novelists – Jane Austen, George Eliot, and Stendhal – who are found to exhibit ‘a discomfort with the processes and implications of narrative itself’. *Middlemarch* and its ‘double valency’ are central to Miller’s thesis: this novel represents a text directed by the author ‘toward a state of all-encompassing transcendence from which it is continually drawn back by the dispersive and fragmentary logic of the narrative itself’.

A selection of *Nineteenth Century Short Stories*²³ is edited by Peter Keating,

²⁰ *The Nineteenth-Century Anglo-Jewish Novel*, by Linda Gertner Zatlin. TEAS 295. Twayne. pp. vii (unnumbered) + 157. \$14.95.

²¹ *The Impact of Victorian Children’s Fiction*, by J. S. Bratton. CH; B&N. pp. 230. £11.95.

²² *Narrative and its Discontents: Problems of Closure in the Traditional Novel*, by D. A. Miller. Princeton. pp. xv + 300. £14.30.

²³ *Nineteenth Century Short Stories*, ed. by Peter Keating. Longman English Series. Longman. pp. v + 232. pb £2.10.

who succinctly outlines the characteristics of the genre, traces its evolution and commercial possibilities during the century, and introduces the twelve British and American stories chosen.

Jeanne Fahnestock (*VS*) contributes a comprehensive study of 'The Heroine of Irregular Features: Physiognomy and Conventions of Heroine Description'. Ranging through most of the major Victorian novelists, she traces the evolution of heroine description in the light of the contemporary 'science' of physiognomy and shows how particular features are to be decoded. A second article by Fahnestock (*NCF*) traces the history of 'Bigamy: The Rise and Fall of a Convention' in popular novels of the period, though some attention is given to Thackeray, Collins, and Hardy. Valerie Ann Bystrom (*Criticism*) undertakes a study of 'The Abyss of Sympathy: The Conventions of Pathos in Eighteenth and Nineteenth Century British Novels'. The strengths, contradictions and weaknesses of Victorian pathos are traced in Mrs Gaskell and Dickens, though George Eliot's relation to the tradition of 'sympathetic pathos' is surprisingly absent.

E. A. McCobb (*GLL*) offers 'More Words for the Germans: Anglo-German Relations in the Nineteenth Century', an article which ranges broadly through many major English writers. J. M. Blom (*ES*) debates 'The English "Social Problem" Novel. Fruitful Concept or Critical Evasion?' and decides that the generic term is more of a hindrance than a help to modern critics and teachers. A study of contrasting perspectives in working-class and middle-class fiction of the early Victorian period leads Louis James (*YES*) to consider two pairs of novels – Dickens's *Oliver Twist* and a working-class plagiarism, *Oliver Twiss* (1837–9), and *Vanity Fair* with G. M. Reynolds's *The Mysteries of London*.

(b) *Individual Authors*

There appear to be signs of a renewing interest in Bulwer Lytton, three long articles on his novels having appeared this year. Examining Bulwer's early 'silver fork' novels, Peter W. Graham (*DSA* 9) finds evidence of 'Bulwer the *Moraliste*' who, following the lead of Byron, offers a telling chronicle of changes within the Regency *beau monde* and depicts 'the aristocrat's role in an age of flux'. Bulwer's development is charted in a different way by Margaret F. King and Elliot Engel (*NCF*) who consider 'The Emerging Carlylean Hero in Bulwer's Novels of the 1830s', a hero who 'while maintaining his transcendent antimaterialist vision is able to translate that vision into effective social action'. Also in *NCF*, Andrew Brown writes on 'Metaphysics and Melodrama: Bulwer's *Rienzi*'.

In *Disraeli the Novelist*²⁴ Thom Braun adopts a synthesizing 'life and letters' approach, treating the novels chronologically and seeing them as partially 'fictionalising' the various stages of Disraeli's life and career. Designed to be 'purposely accessible' to a wide range of readers, Braun's study has neither the sharp focus nor the critical acumen of Daniel Schwarz's recent *Disraeli's Fiction* (*YW* 60.310) and, especially in its early chapters, suffers from loss of precise direction. Nevertheless Braun's book does satisfy the need for a clear and comprehensive introduction to Disraeli, and his approach works particularly well with *Sybil* and *Coningsby*.

Thackeray studies are swelled this year by a special issue of *SNNTS* devoted

²⁴ *Disraeli the Novelist*, by Thom Braun. A&U. pp. vii + 149. £10.

to his writings and reputation, which is edited by Robert A. Colby who also supplies a concluding review-essay on 'Thackeray Studies, 1975-79'. General studies in this issue include 'Thackeray and French Literature in Perspective', in which Donald Hawes traces the conventional and unconventional strains in Thackeray's response to French literature. Helene E. Roberts offers "'The Sentiment of Reality': Thackeray's Art Criticism' and considers Thackeray's preferences in the light of current aesthetic theory. The friendship and relations between 'Thackeray and Clough' engage Ira Bruce Nadel, who also detects underlying similarities between *Pendennis* and *The Bothie*, both published in 1848 and both, in his opinion, standing as 'metaphors for each writer of the other's strengths, personal doubts, and theories of art'. Sylvère Monod writes on Thackeray in French translation, while Lidmila Pantuckova surveys 'Thackeray in Czechoslovakia (With a Glance at Other Slavonic Countries)'. John A. Sutherland scrutinizes contractual agreements between Thackeray and George Smith, his publisher from 1859 to 1863, in order to ascertain the sum of Thackeray's earnings with Smith, Elder during this phase of his career.

Studies of individual novels feature in the *SNNTS* special issue and elsewhere. In 'Vanity Fair and Singing' (*SNNTS*) Robert T. Bledsoe considers Thackeray's musical tastes before going on to analyse the (invariably ironic) functions of vocal music and opera in the novel. Textual matters loom large in Peter L. Shillingsburg's 'Final Touches and Patches in *Vanity Fair*: The First Edition' (*SNNTS*). In the deletions and revisions made by Thackeray for the revised and popular edition of *Vanity Fair* (1853) David Musselwhite (*L&H*) discerns 'an increasing curtailment of contemporary social reference and . . . the elaboration of a specious self-contradictory moral rhetoric'. He then goes on to show, by comparing the novel with Marx's *Eighteenth Brumaire of Louis Bonaparte* (1852) and using the additional evidence of Thackeray's *Notes on a Journey from Cornhill to Grand Cairo*, how *Vanity Fair* 'enacts' in its final self-contradictory and discontinuous mode the larger historical impact of 1848. In *ELN* John P. Frazee briefly notes links between 'George IV and Jos Sedley in *Vanity Fair*'. A final item on this novel is Robert A. Colby's impressively detailed account (*DSA* 9) of stage and screen versions of *Vanity Fair* from 1849 onwards.

Ina Ferris (*SNNTS*) follows 'The Demystification of Laura Pendennis', showing how, in the development of Laura in the three *Pendennis* novels, Thackeray undermines conventional Victorian attitudes to women and presents alternative versions of female possibility. Returning to the surviving manuscript-fragment of *Pendennis*, Peter L. Shillingsburg (*EA*) considers the significance of Thackeray's revisions during composition and proofing. *CVE* includes Max Vega-Ritter's 'Essai d'analyse psychocritique de *Pendennis*'.

A mainly factual history of 'The Writing and Publication of *Esmond*' occupies Edgar F. Harden (*SNNTS*), who also gives details of its critical reception and sales figures. In 'Reading Serially Published Novels: Old Stories in Thackeray's *The Newcomes*' (*PQ*) Michael Lund continues his interest in the process of reading the long Victorian novel in serial-parts (see *YW* 61.309). John C. Olmsted (*SNNTS*) examines the character and function of 'Richard Doyle's illustrations to *The Newcomes*'.

In 'Beginning and Ending: *The Virginians* as a Sequel' (*SNNTS*) Gerald C. Sorensen writes discerningly on *The Virginians* as a necessary sequel and complement to *Henry Esmond*, the later novel posing further historical tests

for some of Esmond's conclusions. Though acknowledging the tiredness of Thackeray's last novel, *The Adventures of Philip*, Juliet McMaster offers a lively reading of its intermittent energies – particularly of the macabre obsession with mortality and 'the interplay between death and the niceties of social behavior'. Thackeray's philosophy of time in the *Roundabout Papers* and its links with the Wordsworthian 'religion of memory' form the basis of an interesting article by Richard W. Oram (*SNNTS*).

There are also some miscellaneous articles on Thackeray, including "Bluebeard at Breakfast": An Unpublished Thackeray Manuscript' (*DSA* 8), in which Juliet McMaster introduces and publishes the manuscript of an unfinished blank verse play about Bluebeard which Thackeray began in 1851. David A. Haury (*N&Q*) prints a previously unpublished ballad of 1832 in 'Thackeray's "An Excellent New Ballad about a Lord and a Lawyer" '.

The early chapters of Winifred Gérin's biography of *Anne Thackeray Ritchie*²⁵ present an appealing picture of Thackeray as father and family man, though most of the sources from which the portrait is constructed will be familiar to Thackeray scholars. The part of the biography dealing with Anne Ritchie's later social and literary life is the more original, drawing as it does upon unpublished letters and journals: a revealingly 'transparent medium' (as Virginia Woolf, her niece, called her), she offers access to many eminent Victorians and literary circles in late Victorian England.

Dickens criticism is predictably varied and abundant this year, the most important of the full-length volumes being Dennis Walder's *Dickens and Religion*²⁶. Walder's project inevitably involves a degree of rescue-work: he wishes to partially defend Dickens from the charge that 'we know rather what he was not, than what he was' (as Johnson said of Milton's religion in *Paradise Lost*) and also to move beyond the traditional view of Dickens as simply a 'New Testament' Christian, with a sentimental 'gospel of geniality'. Beginning with the limited evidence which helps to identify Dickens's liberal Protestant beliefs, Walder devotes the rest of his study to a reading of the novels which tries to come to terms with their pervasive religious implications – as well as with the popular expectations they were intended to satisfy and the 'sub-culture of popular religion' upon which they draw. His underlying emphasis falls on the meaning of Dickens's 'social' Christianity, Dickens's inherited sense of Christianity as a non-dogmatic 'religion of the heart', and the presence in his works of a 'popular, Romantic interpretation of traditional Christian belief, which does involve a very deep sense of the reality of evil, as well as a yearning awareness of transcendence'. Walder moves vigorously and resourcefully through key novels, beginning with the 'fall' from innocence in *Pickwick Papers* and embracing Dickens's attitude to death, forms of religious experience (the conversion and change of heart), and Dickens's social gospel. *Little Dorrit* provides Walder's study with its fitting climax: it is in this novel, he argues, that 'Dickens makes his most serious attempt to find a religious "answer" to life's painful mysteries'.

Harland S. Nelson's TEAS volume on Dickens²⁷ provides a clearly written,

²⁵ *Anne Thackeray Ritchie: A Biography*, by Winifred Gérin. OUP. pp. xvi + 310. £12.50.

²⁶ *Dickens and Religion*, by Dennis Walder. A&U. pp. xv + 232. £12.50.

²⁷ *Charles Dickens*, by Harland S. Nelson. TEAS 314. Twayne. pp. xxiv (unnumbered) + 266. \$12.95.

informative, and well-organized introduction. He wisely offers an approach and profile rather than an exhaustive survey (and plot-summaries are thankfully relegated to an appendix). Three chapters focus upon how Dickens wrote and published his stories, the methods of the working novelist, and his consciousness of audience. Then, after a synoptic view of Dickens's 'Rhetoric, Structure, and Mode', there follows an analysis of *Bleak House*, and a final chapter on 'The Meaning of Dickens'. Nelson's style is always lively, his distillation of recent criticism discerning, and his select bibliography carefully chosen to guide the general reader.

Obliquity of approach pays rich dividends in Lorelee MacPike's *Dostoevsky's Dickens*²⁸, which differs from previous comparative studies of the two writers in being a sustained exploration of 'reverse influence': that is, she turns the fact of influence back upon the writer whose influence is absorbed, posing the question of what can be learned of Dickens through his profound effect on Dostoevsky. In order to show how Dostoevsky's recreative response casts light on what may be implicit, not fully conscious, or even half-evaded in Dickens's works, MacPike concentrates on two pairs of novels – *The Old Curiosity Shop* and *The Insulted and the Injured* (and the development of Little Nell into Nellie Valkovsky) and *David Copperfield* and *The Possessed* (in relation to parallels between Steerforth and Stavrogin). MacPike's use of Dostoevsky is both tactful and rewarding, particularly in relation to the system of doubles and doubling which, in *David Copperfield*, allows a way of 'viewing Steerforth more roundly than Dickens presents him' and of seeing into the reality behind David's illusions. MacPike concludes her volume with some reflections on the general critical implications of 'reverse influence' study.

Some of the territory covered by Nancy K. Hill in her brief study of *A Reformer's Art: Dickens' Picturesque and Grotesque Imagery*²⁹ is very familiar – particularly her stress upon the conjunction of moral purpose and visual imagery in Dickens's work, and upon his indebtedness to Hogarthian traditions of the grotesque. She is more original, however, in following Dickens's modifications to the picturesque mode and his fashioning of a double-edged visual rhetoric – 'the grotesque imagery intended to widen his readers' awareness of lives outside their own, and the picturesque satire designed to cast doubts on art that did little more than reflect an attitude of ease and comfort'. Surveying a selection of novels, Hill finds in *Little Dorrit* a full-scale attack upon the traditional ends of picturesque art, sees the Dance of Death as the ultimate of grotesque modes in Dickens's novels, and *Edwin Drood* as a work drawing upon and combining several pictorial traditions.

Following upon her recent speculative study of *Dombey* (see YW 60.311–12), Susan R. Horton now undertakes a closer analysis of stylistic and rhetorical effects in *The Reader in the Dickens World*³⁰. Horton begins by endorsing Chesterton's view of the novels as 'simply lengths cut from the flowing and mixed substance called Dickens' and goes on to offer an extended

²⁸ *Dostoevsky's Dickens: A Study of Literary Influence*, by Lorelee MacPike. Prior. pp. ix + 223. £9.50.

²⁹ *A Reformer's Art: Dickens' Picturesque and Grotesque Imagery*, by Nancy K. Hill. OhioU. pp. xi + 169. pb £4.20.

³⁰ *The Reader in the Dickens World: Style and Response*, by Susan R. Horton. Macmillan. pp. xiii + 136. £20.

essay (rather than a systematic study) which cuts across the entire *œuvre* and dips into Dickens's 'stuff' at characteristic points. The result is a study which awkwardly combines the informal note of the 'appreciation' with the register of modern literary theory. In addition, Horton's exclusive interest in the local texture of Dickens's novels as a way of getting 'closer' to their mixed modes of narrative virtually forbids any consideration of the structure of individual novels, the development of Dickens's style, or the responses of his contemporary audience.

Dickens enthusiasts will welcome Philip Collins' two-volume edition of *Dickens: Interviews and Recollections*³¹, an anthology designed by Collins to affirm the truth of Forster's remark that Dickens's 'literary work was so intensely one with his nature that he is not separable from it, and the man and the method throw a singular light on each other'. From an overabundance of material Collins has chosen wisely, selecting items which show aspects of the man indirectly reflected in the books – the parent, family man, actor, public-speaker, journalist, and philanthropist. There is a happy mixture of the familiar and unfamiliar reminiscence (with Forster's *Life* used sparingly to make way for others). The material is selected to observe the chronology of Dickens's career, and the anthology has some of the attractions of a colourful and picaresque *Bildungsroman*.

The fifth novel in the Clarendon Dickens, *David Copperfield*³², has now appeared, edited by Nina Burgis. The editor's splendidly detailed and scholarly introduction outlines the genesis and evolution of the novel as well as the history of its publication; she also teases out the connections between the novel's early parts and the autobiographical fragment preserved in Forster's *Life*. Textual apparatus is detailed but unobtrusive, and illustrations include three of Hablot Browne's original sketches. Appendixes reproduce all of the author's notes, number plans, with his many 'trial titles'.

Among its many articles and brief notes *The Dickensian* includes: 'The Dickens Family at Portsmouth' by Michael Allen; 'Nicholas Nickleby and the Commercial Crisis of 1825' by N. Russell; 'Boffin and Podsnap in Utopia' by Jerome Meckier; 'The Old Curiosity Shop: The Meaning of Nell's Fate' by John D. Winslow; 'Dickens the Flâneur' by Michael Hollington; 'Narrative Gesturing in *Bleak House*' by Nancy Aycock Metz; and 'Time and Structure in *Oliver Twist*' by Iain Crawford.

Articles of more general scope include J. M. Cameron's wide-ranging consideration of 'Dickens and the Angels' (*UTQ*), a study which draws upon traditional angelology and offers interesting insights into Victorian angelolatry. Barbara Lecker's 'The Split Characters of Charles Dickens' (*ES*) is a reprint of an article found in *SEL*, 1979 (YW 60.312). Of general interest also is 'The Art of Biography: An Interview with Edgar Johnson' (*DSA* 8).

Details of publishing history loom large in 'Dickens, the Two *Chronicles* and the Publication of *Sketches by Boz*' (*DSA* 9), in which Richard Maxwell detects a discernible pattern in Boz's back-and-forth movements between the *Morning Chronicle*, the *Evening Chronicle*, and *Bell's Life in London*, a

³¹ *Dickens: Interviews and Recollections*, Vol. I, ed. by Philip Collins. Macmillan. pp. xxix + 179. £15; Vol. II, pp. xi + 189. £15.

³² *David Copperfield*, by Charles Dickens, ed. by Nina Burgis. The Clarendon Dickens. OUP. pp. lxxvi + 781. £40.

pattern which throws light on the aims of the emergent writer. In *'Oliver Twist: A stronger hand than chance'* (*Renascence*) a psychobiographical approach employed by Stanley Tick yields the conclusion that Dickens, 'by projecting an idealized child as hero . . . was (privately) compensating for his adult cowardice'.

Sarah H. Solberg (*DSA* 8) discusses the special word-picture relationships developed in the woodcut illustrations of the Christmas Books – illustrations which exploit a 'double' design or actually incorporate the textual with the graphic. The co-presence of 'Mystery and History in *Barnaby Rudge*' (*DSA* 9) is the starting-point of John P. McGowan's analysis of the novel's 'understanding of historical process in relation to the forces which work against the possibility of change'. Arlene M. Jackson (*DSA* 9) finds connections between 'Agnes Wickfield and the Church Leitmotif in *David Copperfield*' which help to explain Agnes's 'pedestal perfection' and the significance of her marriage to David.

Richard D. Altick (*DSA* 8) writes eloquently on '*Bleak House: The Reach of Chapter One*', concluding that in its poetic and symbolic resonance the novel's opening is 'a great overture, one of the greatest in fiction'. The nature of eloquence in this same novel concerns Sandra K. Young (*DSA* 9) who, through a sustained comparison of the narrator's and Esther's language, identifies a type of silent eloquence 'balanced against, and often hidden by, sheerly verbal eloquence'. In '*Figurative Language in Hard Times*' (*DUI*) Ian Ousby dwells, not on particular instances of figurative usage, but on the nature of figurative language itself and its main functions in relation to the more explicit purposes of Dickens's fable: he distinguishes between a true and false use of figurative language, the first evidenced in the narrator's address (which thus becomes an example of the positive qualities of Fancy).

Janet Larson (*DSA* 8) undertakes a sophisticated analysis of the powerful, though problematic presence of Carlylean prophecy in *Little Dorrit*'s theme of the dying arts in a faithless age. *Little Dorrit*, she claims, reflects Dickens's ambivalence during the mid-fifties towards Carlyle's ideas on contemporary culture, especially as put forward in *Latter-Day Pamphlets* (1850): in the novel Dickens endeavours to design a work 'that bears essential values in a disintegrating culture' but also 'conveys the very dissonances that were making the achievement of an authoritative public voice increasingly a "problem" for the artist in the nineteenth century'. In '*The Purity of Violence: A Tale of Two Cities*' (*DSA* 8) John Kucich explores Dickens's use of melodrama to dramatize an 'acceptable – as opposed to cruel – violence'.

In '*Neither Here nor There: Uneasiness in Great Expectations*' (*DSA* 8) Colin N. Manlove ambitiously claims that Pip's guilt should be attributed to 'ontology' rather than 'ethics' and that much of his history 'may be traced to his being throughout at least as much dead as alive'. Yet the evidence subsequently adduced is disappointingly impressionistic and inconclusive. As Manlove himself admits: 'If Pip is as much dead as alive, the converse is also true.' Edgar Rosenberg (*DSA* 9) retraces in detail the textual history of the two endings of *Great Expectations*, reviews Bulwer's part in the proceedings, and surveys a selection of later critical opinion. Wilfred P. Dvorak (*DSA* 9) offers a lengthy and detailed source-study in '*Charles Dickens's Our Mutual Friend and Frederick Somner Merryweather's Lives and Anecdotes of Misers*'.

In a final item (*DSA* 9) Alec W. Brice and K. J. Fielding introduce and

publish one of the newly identified articles which Dickens contributed to *The Examiner*, during the period when John Forster became its editor. Dated 1849 and entitled 'Demoralisation and Total Abstinence', the article attacks the methods and attitudes of temperance advocates. S. J. Newman's *Dickens at Play* (Macmillan) has not been available for inspection.

The ways in which Wilkie Collins's social perceptions are linked to 'Techniques of Terror in *The Woman in White*' form the basis of an interesting article by J. D. Coates (*DUI*). Coates helpfully identifies and traces a central paradox in the novel – 'that while the conventional is ridiculous or full of horror, the mysterious and disturbing are the means of hope and escape'.

Two notable Victorian traveller-writers figure in separate TEAS volumes – Alexander W. Kinglake³³ and Charles Doughty³⁴. Together, these timely studies yield valuable information about the vogue for 'impressionistic travelogue' during the Victorian period, the nature of literary Orientalism, and the traditions shared by Kinglake's *Eothen* and Doughty's *Travels in Arabia Deserta*. That said, the volume on Doughty (by Stephen Ely Tabachnick) is by far the better assessment: Tabachnick provides a sharply discriminating view of Doughty's 'gnarled, massive, faulted personality' and of *Arabia Deserta* as 'a brilliantly novel variation on the tradition of its own age'. Students of Kingsley will welcome Styron Harris's annotated bibliography³⁵, which lists books, articles, and dissertations on this writer, and covers a period from 1848 to 1978.

There is not a great deal to record on the Brontës this year. One outstanding article, however, is by Hermione Lee (*English*), who throws genuine light on the power deriving from 'Emblems and Enigmas in *Jane Eyre*'. Focusing on the way in which Jane's quest for self-determination links with the need to read and interpret strange signs, portents, and dreams, Lee points to a pervasive emblemization in the novel: 'Experience is presented as a succession of signs or manifestations in need of interpretation; and interpretation is a moral responsibility.' Lee goes on to offer a tactful reading of the place of enigmatic 'signs' in the novel and of the importance of sign-reading in Jane's life. Behind Charlotte Brontë's emblemization of experience she finds the confluence of two traditions – on the one hand, the didactic emblems of Bunyan and Quarles, and, on the other, the strange, inscrutable 'signs' in such 'epics of self-determination' as *The Ancient Mariner* and *Childe Roland*. The unique power of *Jane Eyre*, she concludes, derives from its alignment with 'essentially theological and pre-novelistic literature'. Elsewhere, Melodie Monahan (*SIR*) introduces and edits the text of a hitherto unpublished satirical play, *The Poetaster*, written by Charlotte in 1830, when she was fourteen.

Terence McCarthy's view of 'The Incompetent Narrator of *Wuthering Heights*' (*MLQ*) leads to the predictable conclusion that Lockwood is 'an object lesson in how not to read *Wuthering Heights*' and to the rather platitudinous view that Nellie is 'right at the centre; take her away and there would be no novel at all'. *BST* includes Patricia Beer's address on 'Charlotte

³³ *Alexander W. Kinglake*, by Iran Banu Hassani Jewett. TEAS 324. Twayne. pp. iv (unnumbered) + 168. \$13.95.

³⁴ *Charles Doughty*, by Stephen Ely Tabachnick. TEAS 298. Twayne. pp. x (unnumbered) + 183. \$13.95.

³⁵ *Charles Kingsley: A Reference Guide*, by Styron Harris. Reference Guide to Literature Series. Hall. pp. xxiii + 163. \$22.

Brontë and Currer Bell', Christine Alexander's 'Recent Research on Charlotte Brontë's Juvenilia', and Kathleen G. Rousseau's 'The Lyric Visualisation in *Wuthering Heights*: Selected Passages'. *Wuthering Heights* is now available in a World's Classics paperback, edited and introduced by Ian Jack³⁶.

Mrs Gaskell figures in a number of articles this year, two of them addressed to *Mary Barton*. Elaine Jordan (*L&H*) offers 'Spectres and Scorpions: Allusion and Confusion in *Mary Barton*', a study of how Gothic allusions have the effect of withdrawing sympathy from John Barton and the Chartist cause, thereby creating a contradiction between ideology and narrative realism: these allusions, Jordan claims, suggest that Mrs Gaskell 'was almost consciously avoiding the realistic satisfaction of certain expectations which the novel creates'. Rosemarie Bodenheimer (*DSA* 9) returns to the question of how private and public plots relate to each other in 'Private Grievs and Public Acts in *Mary Barton*'. In 'Mrs Gaskell's *North and South* and the Art of the Possible' (*DSA* 8) Ian Campbell broaches the question of Carlyle's influence on Mrs Gaskell and finds in *North and South* the clearest application of Carlylean theory. His conclusion is that though Mrs Gaskell 'works out in a credible plot some of the difficulties of applying Carlylean analysis to his times', she also has considerable success in translating Carlylean theory into a form of workable practice. Angus Easson (*DUJ*) sensitively explores the assumptions, motives, and responses which shape Mrs Gaskell's 'domestic romanticism' in *The Life of Charlotte Brontë*. He also points to the modes of biography and biographers she hoped to emulate (Boswell's *Johnson* and Carlyle's *life of John Sterling*) and their effects upon her own practice.

As its title suggests, Mary Ellen Doyle's *The Sympathetic Response: George Eliot's Fictional Rhetoric*³⁷ is concerned with form and technique as modes of controlling the reader's responses and achieving 'right distance' between author and character. Wayne C. Booth and R. S. Crane stand behind this approach which, in several respects, seems sadly out of date: Doyle's footnote references are almost wholly to pre-1970 criticism, and her argument – despite some incidental felicities – revolves around very familiar cruxes.

Complementing his earlier catalogue of items from the George Eliot–G. H. Lewes library housed at the Dr Williams's Library, London (reviewed in *YW* 58.315–16), William Baker now publishes an inventory³⁸ drawn up by Elinor Ouvry of books remaining in the Hampstead home of her father (Lewes's eldest son). Compiled in the 1900s, this inventory of Eliot–Lewes books includes most of the items disposed of in two sales of 1923 and, in combination with Baker's earlier catalogue and additional sale-catalogues, allows a virtually 'complete' reconstruction to be made of the working library of two eminent Victorians. Of more specialized interest is Thomas Deegan's edition of the translation of Spinoza's *Ethics*³⁹ which engaged George Eliot from 1854–6.

³⁶ *Wuthering Heights*, by Emily Brontë, ed. by Ian Jack. WC. OUP. pp. xxviii + 370. pb £0.95.

³⁷ *The Sympathetic Response: George Eliot's Fictional Rhetoric*, by Mary Ellen Doyle. AUP. pp. 183. £11.

³⁸ *The Libraries of George Eliot and George Henry Lewes*, by William Baker. English Literary Studies Monograph. UVict. pp. 146. pb.

³⁹ *Ethics*, by Benedict de Spinoza, trans. by George Eliot, ed. by Thomas Deegan. SSELRR 102. USalz. pp. xi + 259. pb.

Thoroughness and close detail characterize T. R. Wright's 'George Eliot and Positivism: A Reassessment' (*MLR*), a study which gathers evidence (including that from notebooks and unpublished material) to show George Eliot's sustained interest in Comte and her careful study of his work throughout the 1860s and 1870s. In an important and wide-ranging article Coral Ann Howells (*AUMLA*) discusses the frequency and status of 'Dreams and Visions in George Eliot's Fiction'. Ranging from 'The Lifted Veil' to *Daniel Deronda*, Howells shows how dreams and visions are an extension of George Eliot's interest in speculative knowledge and argues that they mark off important changes in her expanding view of the powers of human consciousness. *Romola* is found to be a key novel in seeking 'to bring prophetic powers within the range of intuition and speculative thought and to relate them to the activity of the creative imagination', and *Daniel Deronda* the culmination of an interest in the connections between 'the unmapped country within us' and 'the vast mysterious movements of existence'. In 'The Question of Vocation: From *Romola* to *Middlemarch*' (*NCF*) Susan M. Greenstein dwells mainly upon *Romola* as a novel suggesting a crisis of vocational doubt on George Eliot's part.

James McLaverty (*NCF*) offers a Comtean reading of *Silas Marner*, stressing particularly the importance in the novel of fetishism as – in Comte's terms – the first stage in man's progress towards a mature Religion of Humanity. In 'Daniel Deronda and Circumcision' (*EIC*) K. M. Newton returns to the problem of why the mystery of Deronda's identity as a Jew is not revealed to him through the fact of circumcision. Newton suggests that George Eliot intended this fact to be present by implication and shows how it can be accommodated into a realistic interpretation of the 'Deronda plot'. Kathleen McCormack (*ELN*) examines the impact of Mary Wollstonecraft's *Vindication* on George Eliot, particularly in prompting 'Silly Novels by Lady Novelists' (1856).

Trollope's fiction is aligned with his Post Office background by Coral Lansbury who, in *The Reasonable Man: Trollope's Legal Fiction*⁴⁰, argues that there are links between the structures, attitudes, and 'world' of Trollope's novels and the form of the legal declaration in which he was versed during his years in the Post Office. She attempts to show that legal modes of argument and the presentation of evidence shape the structure of the fiction and appeal to 'that legal fiction, the reasonable man'. Her thesis has the virtue of neatness and clarity, but it is too narrowly focused on Trollope: she therefore leaves us in doubt about how plots which are structured on the pattern of 'The Single Transaction' and 'The Multiple Extended Transaction' compare with the single and multiple plots of Victorian fiction generally.

N. John Hall edits and introduces *The Trollope Critics*⁴¹, a collection of criticism published after Trollope's death and ranging from Henry James's assessment (written in 1883) to samples from the most recent criticism. Hall includes only general perspectives on 'the Trollope problem', and his collection thus differs from the *Critical Heritage* volume (1969) in its more concentrated focus upon the underlying basis for Trollope's 'revival' in the twentieth

⁴⁰ *The Reasonable Man: Trollope's Legal Fiction*, by Coral Lansbury. Princeton. pp. xii + 227. £11.70.

⁴¹ *The Trollope Critics*, ed. by N. John Hall. Macmillan. pp. xxix + 248. £15.

century and in reflecting the remarkable upsurge of interest in him during the last decade. A valuable concluding bibliography reflects the depth and variety of this recent interest.

In 'Order – Method: Trollope Learns to Write' (*DSA* 8) Susan L. Humphreys suggests some of the rewards of following the process of Trollope's working habits and methods of composition as revealed in his working papers and manuscripts: a knowledge of Trollope at work, she maintains, is 'essential to an understanding of the structure and meaning of his fiction'. David R. Eastwood (*SSF*) uses Trollope's short stories as the starting-point for an inquiry into 'Romantic Elements and Aesthetic Distance in Trollope's Fiction' and lists some of the literary sources of Trollope's romantic sentiments.

R. D. McMaster (*ESC*) returns to the question of Trollope's views on women and finds *The Way We Live Now* to be of especial importance in showing his 'imaginative power to enter into women's problems and attitudes while reserving approval of feminist principles'. McMaster explores how a main theme of the novel – that of the pursuit of 'authentic selfhood' – embraces both sexes and indicates a Trollope whose 'anti-feminism does not preclude a minute interest in the circumstances and feelings that create feminism'. George Butte's discriminating study of 'Trollope's Duke of Omnium and "The Pain of History": A Study of the Novelist's Politics' (*VS*) approaches Trollope's political conceptions by way of his commentaries on Cicero, Caesar, and Charles Buxton MP. The Duke is chosen by Butte to establish links between Trollope's political wisdom and his larger sense of 'incomplete human experience'. He concludes that 'Trollope's broadest wisdom appears in response to his characters' trials where the resolutions are at best partial. Politics is a profound model for this truth in Trollope.'

Nancy Aycock Metz (*DSA* 9) dwells upon '*Ayala's Angel*: Trollope's Late Fable of Change and Choice', viewing the novel as 'almost a distillation of his interest in the mind's accommodation to changes and choices'. *NCF* includes 'Trollope and the Terrible Meshes of the Law: *Mr Scarborough's Family*', in which R. D. McMaster undertakes a study of the range and width of Trollope's interest in the law, lawyers, and legal machinery: their presence in this novel, McMaster shows, enables Trollope to pursue his interest in the 'tensions between public behavior and private scruple'.

Meredith's novels are appraised by Mohammad Shaheen⁴², though it is doubtful whether his study will either win many new readers for this author or satisfy the needs of Meredith scholars. His intention is to consider Meredith's development through analysis of five 'representative' novels (though not *The Egoist*) in order to emphasize the 'perpetual renewal of theme and character presentation' in the fiction. However, the combination of an ill-defined thesis and monograph-style brevity leads to constant sketchiness; the impact of the volume is further lessened by a somewhat wooden introduction and a series of barely relevant appendixes. Shaheen's final word – that Meredith is too various and complex to be fitted into Leavis's great tradition 'to which no novelist is admitted on the strength of more than one particular novel' – seems both limp and inaccurate.

George Moore continues to receive his share of journal space – this year in

⁴² *George Meredith: A Reappraisal of the Novels*, by Mohammad Shaheen. Macmillan. pp. x + 150. £15.

the form of two articles in *ELT*. Sue Thomas contributes 'A Study of George Moore's Revisions of *The Lake*', a study of three variant texts which allows a view of Moore's 'development of reverie as a narrative technique and of his conscientious striving after artistic ideals'. W. Eugene Davis considers 'George Moore as Collaborator and Artist: The Making of a Later *Esther Waters*, A Play', outlining the history of Moore's unsuccessful collaboration with Barrett H. Clark in 1922, an episode which also raises questions about the strength of Moore's commitment to writing plays.

Hardy scholarship this year includes Dale Kramer's edition of *The Woodlanders*⁴³, the first critical edition of a Hardy novel following the lapse of his copyrights. Kramer delicately pursues a path through the considerable problems posed by Hardy's constant revisions to the novel in its several printed versions – problems which are outlined in his detailed introduction to the history of the novel's publication and the patterns of Hardy's revision. The text presented by Kramer differs most significantly from the Wessex edition of 1912 in its restoration of the original punctuation and paragraphing of Hardy's manuscript. A sampling of the punctuation rejected (together with other textual notes and apparatus) forms the substance of several appendixes in this meticulously prepared edition.

Alan Hurst's *Hardy: An Illustrated Dictionary*⁴⁴ provides in dictionary form a source of basic information about Hardy – his books, characters, family, contemporaries, interests, and so on. This reference work should prove particularly appropriate for the school-library, and its photographs (over a hundred) are a delightful accompaniment to the text. *Thomas Hardy: The Writer and his Background*⁴⁵, edited by Norman Page (and reviewed in YW 61.295–6) has now been issued as a paperback.

In a wide-ranging piece, '“In the Seventies”: A Centennial Assessment of the Unlocking of Thomas Hardy's Vision' (*DSA* 9), William E. Buckler inquires into the proper critical methods for dealing with Hardy's 'idiomatic distinctiveness', poses a number of questions of a general nature, and discusses ten important critical studies of Hardy published during the 1970s. Equally wide-ranging, though more diffuse and overstated is Buckler's inquiry into 'Thomas Hardy's Illusion of Letters: Narrative Consciousness as Imaginative Style in *The Dynasts*, *Tess*, and *Jude*' (*DSA* 8).

Harold Orel (*ELT*) surveys 'The Literary Friendships of Thomas Hardy', measuring their importance in the pattern of his life and career: long-standing friendships examined include those with Horace Moule, Swinburne, Meredith, Gosse, and Leslie Stephen. In *MFS* D. H. Fussell repeats the question asked of Hardy by an interviewer, 'Do You Like Poe, Mr Hardy?' and examines how seriously Hardy's affirmative answer should be taken. Examining the Poe works known to have been read by Hardy, Fussell goes on to explore the large preoccupations shared by the two writers. In 'Thomas Hardy, The Man Who "Liked" Women' (*Criticism*) Mary Childers isolates and discusses the contradictions in Hardy's view of women in the novels; sympathetic in general, she ponders the significance of Hardy's negative generalizations on women and also notes his 'inadvertent, defensive misogyny'.

⁴³ *The Woodlanders*, by Thomas Hardy, ed. by Dale Kramer. OUP. pp. ix + 430. £25.

⁴⁴ *Hardy: An Illustrated Dictionary*, by Alan Hurst. K&W (1980). pp. 215. £5.95.

⁴⁵ *Thomas Hardy: The Writer and his Background*, ed. by Norman Page. B&H (1980). pp. 275. pb £5.95.

In an article that returns to possible source-material, Michael Taft (*SNNTS*) writes on 'Hardy's Manipulation of Folklore and Literary Imagination: The Case of the Wife-Sale in *The Mayor of Casterbridge*'. John Peck (*ELT*) makes an interesting approach to 'Hardy's *The Woodlanders*: The Too Transparent Web', describing some of the flaws in the novel which, in his opinion, make it inferior in quality to the other major novels – in particular, flaws of over-explicitness and overdefinition in Hardy's handling of what Ian Gregor has called 'the great web'.

In 'Baring-Gould's *Mehalah* and *Red Spider*: Sources for Hardy's *Tess*?' (*ELT*) Max Keith Sutton suggests the possible influence on *Tess* of two works by a rural novelist of the 1880s. Beginning with a consideration of Jude's erratic itinerary, David Sonstroem (*ELT*) examines the structural tension between 'Order and Disorder in *Jude the Obscure*' and sees the novel as a heightened example of Hardy's constant habit of 'framing chaotic randomness within an intricate order'. In '*Jude the Obscure*: A Psychoanalytic Study' (*HSL*) Carol and Duane Edwards diagnose Jude's affliction as deriving from excessive rationalization and idealization rather than, as is commonly felt, undisciplined emotion. Alexander Fischler (*SNNTS*) traces the ambiguous effects of Jude's kindness in 'An Affinity for Birds: Kindness in Hardy's *Jude the Obscure*'.

In *ELT* Keith Wilson examines the theatrical history of Hardy's one-act play, *The Three Wayfarers* (1893), as well as the dramatic appeal of the short story upon which it is based. M. Y. Shaheen (*N&Q*) publishes 'Two New Letters by Hardy', one of these a revealing letter to F. M. Maitland on the publication of the latter's *The Life and Letters of Leslie Stephen* (1906). Rosemary Sumner's *Thomas Hardy: Psychological Novelist* (Macmillan) has not been available for inspection.

'Exaggerated praise and the excessive reaction against it describe the pattern of his reception', writes Paul Maixner in his introduction to *Robert Louis Stevenson: The Critical Heritage*⁴⁶. Maixner's sensible choice of material reflects this pattern and its developing phases: it includes criticism of Stevenson's work during his writing career (1878–94) and during the two decades following, up to and including Swinnerton's negative view of 1914, after which followed a sharp decline in Stevenson's reputation. Within these limits the chosen selections are full and varied, with extracts drawn from books, reviews, articles, and letters, some of them unfamiliar or previously unpublished.

Samuel Butler figures in an article by Ruth Gounelas (*ELT*) who usefully surveys 'Samuel Butler's Cambridge Background, and *Erewhon*', detecting the influence of Cambridge social and scientific thought of the 1850s on Butler's first major work. Butler's *Life and Habit* (originally published in 1877) has now been re-issued in paperback⁴⁷.

This year's *Gissing Newsletter* includes a number of interesting articles and notes, including 'Gissing's *The Whirlpool* and Schopenhauer' by Gisela Argyle; 'Gissing's Mimic Men' by Patricia Alden; '*The Emancipated*: Gissing's Treatment of Women and Religious Emancipation' by John R. Harrison; 'The

⁴⁶ *Robert Louis Stevenson: The Critical Heritage*, ed. by Paul Maixner. RKP. pp. xxiii + 532. £17.50.

⁴⁷ *Life and Habit*, by Samuel Butler. Wildwood. pp. vi (unnumbered) + 310. pb £3.95.

Three Points of View in *New Grub Street*' by M. A. Makinen; and 'Gissing as a Romantic Realist' by Pierre Coustillas. Elsewhere, there is a more general inquiry by Michael Collie (*ESC*) into Gissing's literary and imaginative cosmopolitanism, and its consequences for his developing art. Noting Gissing's break with writers of the 'English moral tradition', Collie goes on to link the cosmopolitan in Gissing with his early commitment to a version of continental naturalism, a new kind of realism for depicting psychological determinants, and an art-for-art's-sake outlook. Adeline R. Tintner (*EA*) examines Gissing's modern reworking of the Atalanta myth (derived from Ovid's *Metamorphoses*) in 'Fleet-footed Hester', a 'rare happy Gissing story' in 1893. Treating *New Grub Street* as a late-Victorian *Künstlerroman*, David B. Eakin (*CVE*) isolates two of the most potent forces which bring about the downfall of the artists in the novel – women and economics. Lowell T. Frye (*ELT*) offers '"An Author at Grass': Ironical Intent in *The Private Papers of Henry Ryecroft*', in which he claims that in *Henry Ryecroft*, no less than in his novels, 'Gissing subordinates ideas and opinions to the study of a character who espouses them', thereby achieving ironic distance from weaknesses he recognized as potential within himself. A final item is Pierre Coustillas's 'Gissing and Crack-anthorpe: A Note on their Relationship' (*N&Q*).

Kipling's *American Notes*, which resulted from his tour of America in 1889, are newly edited by Arell Morgan Gibson⁴⁸, whose introduction to the volume distinguishes Kipling's differences from other 'America watchers' of the nineteenth century. 'The *Kim* that Nobody Reads' (*SNNTS*) involves Margaret Peller Feeley in a study of a hitherto unknown Kipling working-draft, entitled 'Kim O' the 'Rishti': her examination of Kipling's revisions reveals much about his methods of composition and shows his attempt to transcend racist opinions. In *PSt* Harry Ricketts contributes '*Something of Myself: A Reading of Kipling's Autobiography*', while in *N&Q* Brian Gasser publishes 'A Rediscovered Kipling Letter' of 1902.

3. Prose

This section has five categories: (a) Bibliography and general works; (b) Individual authors; (c) Periodicals and history of publishing; (d) Visual art; (e) Social history.

Although the number of books pertaining to Victorian prose has dropped this year, five are outstanding: perhaps most anticipated was Park Honan's life of Matthew Arnold. Two new volumes of the Carlyles' letters and those of Arthur Hallam have appeared, and Volume One of the Collected Works of Mill consists of the *Autobiography* and the literary essays. Billie Inman's *Walter Pater's Reading* will stimulate scholars for years to come.

(a) Bibliography and General Works

Writing informatively in *VN* on the opposition to Samuel Smiles' gospel of hard work and success in 'Self-Helpers and Self-Seekers: Some Changing Attitudes to Wealth, 1840–1910', J. L. Winter examines two groups of non-fiction, typified by T. S. Knowlson's attack in *The Art of Success* on Smiles'

⁴⁸ *American Notes: Rudyard Kipling's West*, ed. with intro. by Arell Morgan Gibson. The Western Frontier Library. UOkla. pp. xviii + 173. \$9.95.

notion of the equal capacities of man, and Smiles' criticism and praise of plutocracy. Both strains are suggestive in pondering the fiction of the period which Winter reviews in such copiousness as to provide a bibliography of the themes in the novel and their reception in the periodicals.

In his study of empiricism and transcendentalism in nineteenth-century prose⁴⁹, Wendell V. Harris gives basic metaphysical assumptions more significance than most critics do. From this vantage point he writes on individual authors – Coleridge, John and J. S. Mill, and Arnold in the first chapters – and then approaches the subject through various problems, disciplines, and theories in chapters on freedom and responsibility, history, philosophy and form, and aesthetic theory; in these Macaulay, E. S. Dallas, G. H. Lewes, Ruskin, Morris, Pater, Wilde, and Vernon Lee figure additionally. An historical framework is provided by introductory and concluding chapters. Harris's patient and ruminative book is by turns synoptic and only implicitly interpretative, critical and analytic. Much is of value here, not least Harris's stress on J. S. Mill's lifelong adherence to his father's utilitarianism and Matthew Arnold's lingering tribute to his father transcendentalism. Harris achieves an enviable tone of 'sweet reasonableness' which avoids the tendentious, and welcomes different tacks so that his argument appears to emerge from open debate.

In *The Metaphor of Painting*⁵⁰ Lee McKay Johnson explores the 'Promethean liberation' which enables writers to see a direct analogy to their own art of literature when they look at painting. Baudelaire's response to Delacroix, Proust's to Vermeer, Ruskin's to Turner, and Pater's to Leonardo and Botticelli serve Johnson in his description of aesthetic changes which were retrospectively called Symbolism and stemmed from a criticism of Romantic literary theory based on principles derived from visual art. Ruskin lies at the centre of this book, with Baudelaire as a parallel; Proust and Pater are those who have profited 'most directly' from the example of Ruskin's prose which elevated the painter and the prose writer to equal aesthetic significance with the poet. Ruskin's notions of 'seeing clearly', of the pathetic fallacy, and of colour are discussed with reference to Baudelaire and Turner, while the debt of Pater's 'system' to Baudelaire is alleged and only patchily substantiated (for more reliable and thorough documentation, readers should turn to Donald Hill's notes in his edition of *The Renaissance*, and Patricia Clements's essay reviewed in the Pater section of this article). The value of Johnson's study is its comparative method, but this requires depth as well as breadth of knowledge: in a section on Pater and Mallarmé, Pater's lecture and essay on the poet are not acknowledged, while speculation on a meeting between them is. Emphasis on Pater's debt to Ruskin is given full sway, with no mention of Pater's immediate absorption of Swinburne. Too often Johnson treats works of a single author ahistorically without sufficient attention to the author's changing ideas, or to individual works as a whole. Johnson's subject has merit, and her book has its moments; but it is dense and digressive, and too often it proceeds by comparison of gobbets of one author with those by another.

Matthew Arnold and George Eliot among others figure in Gerhard Joseph's

⁴⁹ *The Omnipresent Debate*, by Wendell V. Harris. NIU. pp. xi + 378. \$22.50.

⁵⁰ *The Metaphor of Painting*, by Lee McKay Johnson. Studies in the Fine Arts 7. Bowker for UMI. pp. xiv + 260. £16.50.

mildly interesting comparative article in *PMLA* on 'The Antigone as Cultural Touchstone'. The application to literary theory and criticism of a contemporary historian's view of nineteenth-century historical narratives is attempted in a good review-essay, 'Hayden White and Literary Criticism' in *PLL* by Marshall Grossman.

In 'The Study of Will in Nineteenth-Century Literature' (*Arnoldian*) John R. Reed rapidly and vaguely sketches how prose narratives by Darwin, William Boyd Carpenter, J. S. Mill, and Matthew Arnold contribute to the age's notion of will. James Harrison examines why artists have not responded to Darwinism, or have done so contentiously and contrarily in 'Destiny or Descent? Responses to Darwin' (*Mosaic*); he demonstrates that more writers than one might suppose have been profoundly influenced by Darwin but in relation to the past of humankind rather than our future, ways which Walter Ong and his predecessors have not considered. Tennyson, Browning, James Thomson, Swinburne, Meredith, Hardy, Samuel Butler, and Shaw figure in the argument.

Three critics treat Pre-Raphaelitism, the most substantial piece being Robyn Cooper's 'The Relationship Between the Pre-Raphaelite Brotherhood and Painters Before Raphael in England' (*VS*). It shows that when the PRB appeared in 1849, revivalism was already a controversial issue and critics were 'well practised in the vocabulary and responses of revivalist criticism'. This interesting interpretation of the issues implicit in the muddled response to Pre-Raphaelitism in the periodicals does however utilize many individual articles without enough attention to the nature of the periodical at the time and its audience, to the other contents of the numbers in which the articles appear, and to the identity or at least nature of the critics. The treatment by Pre-Raphaelites of their 'stunners' is the burden of a disturbing morsel of Victorian social history recounted in *JPRS* by Marie and Robert Secor in 'Beauties Blooming in the Dung Heap: The Corsican Sisters'. Violet Hunt's 1925 story about discarding them, and her account of the rejection of Elizabeth Siddal in *The Wife of Rossetti* (1932) provide the framework for the Secors. In the same journal a fragmented and elementary piece by Diane Apostolos-Cappadona, 'Oxford and the Pre-Raphaelites from the Perspective of Nature and Symbol' touches on John Keble, W. H. Hunt, and Christina Rossetti.

(b) *Individual Authors*

Without wishing to claim with Park Honan that Matthew Arnold 'is the Victorian who matters the most', students and scholars will be in Honan's debt for a long time to come for *Matthew Arnold. A Life*⁵. His sleuth work and acumen have uncovered a large amount of new material. The book is detailed in its biography, inclusive of the poetry, and capable of discussion of ideas; Honan has sound psychological insight which he offers in pithy summaries. His style is flexible enough to incorporate informal 'desk notes' and agreeably dramatic so that the narrative, while numbered for notes at the back of the volume, is absorbing and hardly ever ponderous. Its colour and expressiveness enshrine the author who, as a dramatized narrator, at times reminds us of the present in which he writes, with references to contemporary critics such as Barthes and notions of culture. Arnold's dialogue with America, his lives as a family man and a schools' inspector, and the identity of Marguerite are all illuminated. While Honan can be frank and critical without being supercilious,

occasionally his courage and even-handedness fail him, as when he quotes Arnold's distaste for Wragg's name without comment. More serious exclusions are the thinness of reference to Arnold the journalist (the names of the periodicals do not even appear in the index, and only a short paragraph nods at this important aspect of Arnold's life as a critic) and to contemporary critics. The poetry receives more attention than the prose, and the later criticism merits only skimpy consideration. At times Honan speculates to enhance, but not usually to construct, the narrative. But as a biography Honan's *Life* is very good indeed – it bears reading and rereading, and stands up to use for reference.

In a review-essay in *The Arnoldian* Fraser Neiman contemplates Arnold's place in literary criticism; to this he appends a checklist of recent work on Arnold which includes dissertations. In 'Of Poets and Rivers' (*BIS*) John O. Waller publishes five letters of Arnold to George Venables, a barrister who contributed to the influential *Saturday Review*, where he reviewed Arnold's 1879 selection from Wordsworth. Waller examines other contemporary reviews of the anthology. The last three letters of 1887 pertain to Arnold's desire to fish in the Wye and to see the Teifi. A short undated and unnoted letter from Arnold to Lady Eastlake is published in *N&Q* by Marysa Demoor; it was found in the Langstaff collection at Harvard and it concerns John Lockhart.

To the usual interest in Arnold's classicism is added pronounced interest in *Literature and Dogma*. In *The Arnoldian* R. Peter Burnham makes an analogy between Plato's *Republic* and 'Culture and Anarchy as a Platonic Solution to a Victorian Dilemma'. This is a routine, narrow comparison which takes no account of recent and standard work on Arnold's classicism such as that by Warren Anderson or Richard Jenkins in *The Victorians and Ancient Greece*. In *VN* William Buckler spiritedly defends Arnold and his classicism from the attacks of deconstructionists in 'Literature and Dogma and Literature: New Textual Perspective on Matthew Arnold's Critical Organicism'. This substantial essay should be read by Arnold's detractors and defenders alike. That Arnold's critical method is closely linked with his religion is Eric Trethewey's contention in 'The "Method of Jesus" ' (*Arnoldian*); in Arnold's identification of scripture with literature, he confronts the literalism of both Christian dogma and of positivistic common sense. Emerging from Trethewey's commentary on *Literature and Dogma* is a stress on Arnold's interest in language and valuation of experience – vicarious through reading, and direct. In the same journal Arnold's rising and waning interest in Buddhism is briefly traced by James Whitlark through 'Empedocles on Etna', 'On the Modern Element in Literature', *Merope*, 'Amiel', and *Literature and Dogma*.

Volumes 8 and 9 of *The Collected Letters* of the Carlyles⁵¹ cover 1836 and 1837, during which time the only manuscript of the first volume of *The French Revolution* is 'irrevocably ANNIHILATED' and the author undertakes its rewriting, the three-volume work on publication does well, and the Carlyles begin their friendship with Hensleigh and Frances Wedgwood. But interest in these events is rivalled by the extraordinary fullness and inventiveness in the

⁵¹ *The Collected Letters of Thomas and Jane Welsh Carlyle*, Vols. 8 and 9, ed. by C. R. Sanders and K. J. Fielding. Duke Edinburgh Edition. DukeU. Vol. 8, pp. viii + 365; Vol. 9, xvi + 434. \$30 each; \$59.95 the set.

letters which constitute an absorbing narrative of their day-to-day life. The editing is tactful with commendably brief footnotes at the bottom of each page; a précis chronology of the events chronicled in the correspondence to follow, a list of letters to the Carlyles in the period with their locations, and an extensive key to references preface each volume, and an index to the set appears at the end of Volume 9. One technical awkwardness attaches to cross reference within the set where the date of a letter is given without its page number, so that the reader has to search for the date in question; running heads of dates would be of help here. The quality of the correspondence is such that it will attract general as well as scholarly readers. *Thomas and Jane*⁵² consists of letters which have an Edinburgh association selected from the Edinburgh University Library Collection interspersed with the editor's commentary as a linking narrative. The letters span from 1819 to 1868, and invariably vivid and lively, make a good introduction to the authors.

The editors of the first of *The Carlyle Newsletter* pamphlets⁵³ draw on student broadsheets and contemporary newspapers for their sparky introduction to a facsimile of an anonymous parody occasioned by the Rectorial election at Edinburgh University in 1865 in which Carlyle stood against and beat Disraeli. The style of the parody, that of Artemus Ward, a popular American humourist who influenced Mark Twain, brings an American backwoods rhetoric to bear on British and Scottish politics, and indicates aspects of the reputations of the five contenders.

K. J. Fielding publishes selections from some thirty-six letters of the Carlyles newly discovered in the Wedgwood Papers at Keele in 'Froude's Second Revenge: The Carlyles and the Wedgwoods' (*PSI*) and notes that they provide grounds for questioning once again Froude's biographical methods. Fielding adds Hensleigh and Frances Wedgwood to the list of personages in Carlyle's life ignored by Froude for a personal reason, and argues that omission of them results in a misrepresentation of the Carlyles' early life in London. Other of Carlyle's relationships are described by two critics. In 'Carlyle and Wordsworth' (*BIS*) C. R. Sanders recounts Carlyle's reactions to reading and meeting Wordsworth from letters and *Reminiscences*, and in *BJR* John R. DeBruyn offers a chronological account of Carlyle's close friendship with Sir Arthur Helps from the early 1840s to 1853. Helps was a playwright, historian, and a labour, social, and political reformer.

The Autumn number of *VS* is given over to Rodger L. Tarr's annotated edition of *The Guises*, Carlyle's history of the Renaissance abandoned by the author in 1855. In his introduction Tarr describes it as 'a deliberately symbolic portrait, more Pre-Raphaelite than Royal Academy', 'a singularly British version of French history', 'a drama of historical conscience, cast by Renaissance figures but set in a Victorian framework'. This is a first draft of thirty-five folio leaves, and Tarr indicates cancellation and re-ordering, and provides an index. The manuscript has been lodged in the Bibliothèque Nationale since 1928, and until now remained unpublished. In *PBSA* Tarr looks briefly at the implications of Carlyle's emendation of the 'Negro Question' periodical

⁵² *Thomas and Jane*, ed. by Ian Campbell. Friends of EdinU.Libr (1980). pp. 102. £6.50.

⁵³ 'Carlyle and the Rectorial Election of 1865', ed. by K. J. Fielding and Heather Henderson. Carlyle Pamphlets 1. *CarN* (1980). pp. 15 + 14. £0.80 or \$2.

article in *Fraser's* when it appeared in pamphlet form and collates the two.

William E. Buckler in *PSt* attempts to remove some of the critical irrelevancies latterly obscuring *On Heroes, Hero Worship and the Heroic in History* and to redirect us to 'The Aesthetic of Seeing/The Morality of Being: Carlyle's Grand and Simple Insight into the Humanness of Heroism'. Denying that Carlyle's notions in the work are formalized into theories and that it is about '“epic heroism, philosophical finality and militarism”', Buckler believes it offers 'a verifiable observation of man's resources and their uses'; its emphases are a resilient faith in man and his capacity to see; its method and human heroism consist of an 'aesthetic empiricism'.

Jack Kolb's introduction to his splendid edition of *The Letters of Arthur Henry Hallam*⁵⁴ begins with a detailed and illuminating account of an instance of the now familiar unreliability and censorship accorded to correspondence by Victorian editors: Hallam Tennyson destroyed virtually all of Hallam's letters to Tennyson. Kolb gives us here all known surviving letters and fragments by and to Hallam, two-thirds of which appear in print for the first time. The early life and characters of Gladstone, Tennyson, Richard Monckton Milnes, Richard Chenevix Trench, James Spedding, and J. M. Gaskell emerge from the letters and Kolb's resourceful notes and detailed index. Appended is a review of Emily Tennyson's relations with the Hallam family after 1833, both before and after her marriage to a seaman early in 1842. These letters, of a very young man between the ages of thirteen and twenty-two, cannot claim the independent interest or vivacious style of the Carlyles' correspondence for example, but they are occasionally philosophic and often informative about a family, a Cambridge circle of brilliant young men, and Tennyson, *In Memoriam*, and Hallam. In 'Hallam's Review of Tennyson: Its Context and Significance' (*TSL*) Eileen Tess Johnston probes the review as a set-text in an effort to combat those critics who misconstrue the piece, and erroneously regard Tennyson's career as a movement from aestheticism towards didacticism. From the outset Hallam (and Tennyson) regard art as 'assisting religion and serving broad social and moral ends'. Except in the first sentence, the periodical context of the review is ignored, and aestheticism is implicitly opposed to what is beautiful and good.

Three letters of Macaulay's dating from 1847 and 1849 to the State Archivist in the Hague and written in the course of research for his *History of England* are published by Michael J. Wintle in *N&Q*.

Volume I of the *Collected Works of J. S. Mill*⁵⁵ has appeared. It contains parallel reading texts of the early draft of the *Autobiography* (1853-4) and Mill's final version, the Columbia Ms. (1861, 1869/70), fourteen periodical essays on literary subjects (1824-44), and various appendixes including his note on Browning's *Pauline*, his review of Tennyson's 1833 poems, and editorial notes in the *London and Westminster Review*. There is a substantial introduction with sections on the *Autobiography*, the literary essays, the textual principles and methods. The editors' choice of copy-text, as throughout the edition, is the final version over which Mill had significant authorial

⁵⁴ *The Letters of Arthur Henry Hallam*, ed. by Jack Kolb, OhioSU, pp. xix + 841, \$45, and Jack Stillinger, *Collected Works of John Stuart Mill*, Vol. I, Utor; RKP, pp. lix + 766, £32.50.

control; this works here in that there are few textual variants: the *Autobiography* was published posthumously, and only two of the periodical articles were ever republished in complete form in Mill's lifetime. Variants appear at the foot of each page, but apart from the Introduction, a 'Bibliographical Index of Persons and Works Cited, with Variants and Notes', and a subject index, there are no explanatory notes; the reader must go elsewhere to discover what the 'Walcheren expedition' refers to. However, it is good to have the literary essays collected and collated, and the early manuscripts of the *Autobiography* published. This is an attractive volume to read – the pages being relatively clean of subscriptions, but it is unfortunate that spartan economics prevented the inclusion of explanatory notes.

In *MLQ* Stephen Leo Carr interestingly probes the ideology of antithesis in 'Science versus Literature and the Exemplary Case of J. S. Mill'. His purview extends beyond the *Autobiography* to Mill's essays on and reviews of literature, and to *A System of Logic*. W. David Shaw writes in *TSL* with conviction and interest on 'Mill on Poetic Truth: Are Intuitive Inferences Valid?' He demonstrates how Mill's earliest articles on poetry defend it against Bentham's charges, and how in his later comments, Mill revises and enlarges the premises of his attempt to combine reflection and emotion in a definition of art, with its power to be 'descriptively true, while still remaining free'.

Alice Meynell (1847–1922), poet, critic, journalist, and close friend of Francis Thompson, Coventry Patmore, and George Meredith, is the subject of June Badeni's modest biography, *The Slender Tree*⁵⁶. Badeni draws on much unpublished material but seems consciously to have stopped short, in this first full life of Meynell, of thorough scholarly investigation and attribution of sources. It appears that research undertaken twenty years ago has not been properly updated, nor have the dates of pieces in the *Pall Mall Gazette* been ascertained. While this adequately written book contains much interesting and fresh material, it is nevertheless, a missed opportunity.

From Peter Faulkner, the editor of the Critical Heritage volume on Morris, we have a low-key introduction, *Against the Age*⁵⁷, which takes the form of a chronological account of Morris's life and works. While it is appropriate for sixth-formers with its basic reading list, explanation of Ruskin's identity, and liberal use of quotation, undergraduates would do better to read Kirchoff's more detailed account (YW 61.300).

In *biography* (1980) William R. Siebensschuh tackles the conundrum of 'Art and Evidence in Newman's *Apologia*' and demonstrates that 'the constant companion . . . of the poetic and dramatic methods is a special version of the formal and typographical machinery of verification and exactitude'. Volume V of *The Letters and Diaries* of Newman (Clarendon) has not been seen.

In Billie Andrew Inman's *Walter Pater's Reading*⁵⁸ Pater scholars have one of the richest quarries for further research to have come their way. Beginning with identification of books which Pater borrowed as an undergraduate and don from Oxford libraries between 1858 and 1873, the author annotates the chronological entries with information pertinent to Pater's use of sources and literary references; interspersed are biographical notes which include comment

⁵⁶ *The Slender Tree*, by June Badeni. Tabb. pp. xiii + 269. £10.95.

⁵⁷ *Against the Age*, by Peter Faulkner. RKP. pp. 193. £15.

⁵⁸ *Walter Pater's Reading*, by Billie Andrew Inman. Garland. pp. xxix + 380. \$40.

on literary references within essays published by Pater. Details of Pater's reading, biography, and writing are thus set side by side in a manner which facilitates comparisons and allows the volume to function as a companion to reading Pater. In an appendix, Inman lists books which she has traced from Pater's personal library, and provides a spate of her own queries which arise from the book. Good indexes, by name and prominent subject, ensure that the contents are retrievable under classifications other than chronological. In an exemplary introduction Inman illustrates the ways the book may be used: to identify Pater's bursts of interest – in English literature, philosophy, German; to locate sources; and to reveal Pater's various types of liberties with them – misrepresentations, errors, insufficient acknowledgement. In this study Inman exhibits a clarity of expression and thought, and a breadth and depth of knowledge on Paterian matters which, together with the volume's suggestive format, make it with no exaggeration invaluable.

In 'Two Aspects of Naturalism: Ruskin and Pater' (*JPRS*) Nathan Cervo's method is lengthy and numerous quotations (largely from Ruskin), interspersed with brief paraphrases. His juxtaposition bears out Pater's opposition to Ruskin, which is richly documented by J. B. Bullen in *PSt*'s useful issue on Pater, 'An Imaginative Sense of Fact'. In 'Pater and Ruskin on Michelangelo: Two Contrasting Views' Bullen shows the relation of Pater's ideas on Michelangelo and the Renaissance expressed in 'The Poetry of Michelangelo' which appeared in the *Fortnightly* in November 1871 to Ruskin's 'notorious' notions in 1871, purveyed in his lecture 'The Relation Between Michael Angelo and Tintoret' at Oxford in June. This piece contains a learned and informative review of Michelangelo's reputation in the eighteenth and nineteenth centuries. B. A. Inman brings a similar kind of rich detail to her source study 'The Intellectual Context of Walter Pater's "Conclusion"' in the same Pater number. In 'Judas and the Widow' Laurel Brake, using A. C. Benson's diary entries during the writing of his biography of Pater, sets Benson's life of Pater in the context of Victorian controversy concerning the nature of biography. In an introductory essay, 'On Reading Pater', Gerald Monsman deftly surveys the thrusts of criticism of Pater in the past and considers its future, and Ian Small, writing on 'Pater's Criticism: Some Distinctions', notes three methodological practices of these critics, all dependent on a simple historicism; he offers an alternative kind of criticism, in which the epistemological assumptions of nineteenth-century criticism are explored by analysis of the *types* of statement made by Pater in answer to *types* of argument. This *PSt* number also contains a forum on the desiderata pertaining to a new edition of Pater's *Collected Works*. Sharon Bassett argues for 'the unretouched, if imaginary portrait'; Hayden Ward ponders the problem of 'The "Paper in MS" [still unidentified]: A Problem in Establishing the Chronology of Pater's Composition'. R. M. Seiler who writes more generally on 'Editing Walter Pater' also contributes 'Walter Pater Studies, 1970–1980', a bibliographical review-essay to supplement Lawrence Evans's piece on Pater in *Victorian Prose*, edited by David de Laura in 1973.

In 'The Cult of the Returned Apollo: Walter Pater's *Renaissance* and *Imaginary Portraits*' (*JPRS*) Robert Peters argues that the homosexual mode in life and art symbolizes for Pater an expanding consciousness and that Pater's provision of a conceptual framework for Uranian feelings and his delineation of an androgynous ideal helped Pater's followers to accept their troubling

sexuality. This is an intelligent, speculative, rather than scholarly article, intent on summary, and focusing on Pater's literary and psychological structures of disguise, expression, and survival.

Pater's 'Lionardo' essay in its *Fortnightly Review* form is thought by Adeline Tintner (*ELWIU*) to be the stimulus for James's story 'The Sweetheart of M. Briseux' (*Galaxy*, 1873) and *Confidence* (1880) in 'Henry James's Mona Lisa'. The second usage is a transformation of the first, but both are indebted to Pater. Barrie Bullen's detailed piece in *MLR*, 'The Source and Development of the Idea of the Renaissance in Early Nineteenth-Century French Criticism', is of interest to Paterians with its demonstration that Michelet did not invent the Renaissance in 1855; the credit should go to Seroux d'Agincourt. Patricia Clements's identification and evaluation of allusions and comments on Baudelaire – that controversial figure in Victorian Britain – in Swinburne's criticism and poetry, in Gautier, and in Pater's *Gaston de Latour*, is of particular interest to Pater scholars because of the degree of unacknowledged indebtedness of Pater to Baudelaire in *Gaston* which Clements reveals.

In 'The Road to and from Eliot's "Place of Pater"' (*TSLL*) Wendell V. Harris argues for 'the continuous contemporaneity of Pater's basic position'. The defence of relativity in Pater's 1866 essay on Coleridge is juxtaposed with Eliot's alliance with Newman's absolutism in his essay. Harris shows that Eliot's opposition to Pater results from the convergence in Pater of the rhetoric and philosophy of the dialectic and flux which Eliot opposes. Pater draws on Plato and his method, while Newman's Christianity displaces them. While Pater can be approached through Arnold as Eliot directs us, Harris suggests we approach Pater's combination of aestheticism and positivism through Mill's *Analysis of the Phenomena of the Human Mind*. Harris's suggestive piece is a notable attempt to shift our view of Pater away from the purview of Eliot and Arnold. His lively if acerbic review-article 'Delphic Criticism of Pater' and Gerald Monsman's reply in *ELT* raise issues of general critical and Paterian interest.

The twelve chapters of Jan Morris's radical 'abridgement' of *The Stones of Venice*⁵⁹ bear little resemblance to their parent text, nor is there any indication of where omissions occur, or of the copy-text. The volume is handsomely illustrated with modern photographs and some of Ruskin's drawings, and is made to serve as an elegant aid to twentieth-century travellers. Unfortunately this edition, which launders Ruskin almost beyond recognition, is the only one in print. Jeanne Clegg's book on *Ruskin and Venice*⁶⁰ is a readable and scholarly account of Ruskin's eleven visits to Venice. The author's command of the English and Italian dimensions inspires confidence and she draws on unpublished material from diverse Italian sources as well as the more familiar British and American ones. In a detailed analysis of *The Stones of Venice*, she bears out Unrau's stress on the undermining of the historical and documentary processes by the imaginative in noting that Ruskin 'demilitarized, decommercialized and desecularized the greatness of Venice'. Full notes, a good index, and photographs of nineteenth-century Venice combine with the able narrative to make this a volume which radiates competence.

⁵⁹ *The Stones of Venice*, ed. and intro. by Jan Morris. Faber. pp. 239. £12.50.

⁶⁰ *Ruskin and Venice*, by Jeanne Clegg. Junction. pp. 233. £12.50.

Robert Hewison has commissioned thirteen new essays on Ruskin from some distinguished Ruskin scholars⁶¹; good work abounds, the pedestrian is avoided, and five contributions – by Nick Shrimpton, George Landow, John Rosenberg, Brian Maidment, and the editor – are outstanding. Van Akin Burd uses unpublished work by the late Helen Gill Viljoen to establish the importance of Ruskin's youthful *Sermons on the Pentateuch*, which are themselves only available in manuscript. In a fascinating account of 'Ruskin and the Ancient Masters' Patrick Conner reveals the critic's conflicting but simultaneous taste for Fra Anjelico and Tintoretto in the 1840s and his flexibility, which contrasts with the more doctrinaire approach of the Oxford lectures on art of 1871. John Hayman treats these more fully in 'Towards the Labyrinth: Ruskin's Lectures as Slade Professor of Art'.

Nick Shrimpton contends that Ruskin's work in the 1850s undergoes a change of medium – from medieval to contemporary politics, rather than a change of topic; he identifies 'The Work of Iron' as the transitional essay in which aesthetics and politics are 'tightly knit' in the pattern to be found in the subsequent books, *Unto this Last*, *Crown of Wild Olives*, and *Sesame and Lilies*, and he concludes by drawing informative parallels between Ruskin's and Dickens' moralized landscapes. John Unrau brings his architectural perspective to bear on 'The Nature of Gothic' in 'Ruskin, the Workman and the Savageness of Gothic'; he spares no pains to show the tensions between Ruskin's 'verbal sorcery' and the falseness of his notions about the Gothic mode, its refinement rather than savagery, its sculptors rather than ignorant workmen, its social context, and economic organization. Ruskin's class-consciousness is exposed as contributing to what Unrau terms the 'perversity' of Ruskin in this chapter of *The Stones of Venice*. Unrau's assurances of Ruskin's genius do not mask his gleefulness at exposing the great man's errors.

Ruskin's place *vis-à-vis* science, literature, and politics is estimated by Dinah Birch who looks at Ruskin's 'grammar' of botany in 'Ruskin and the Science of Prosperina'; by David Blythe who finds a reflection of Ruskinian economics in the critic's interpretation of *The Merchant of Venice* in 'A Stone of Ruskin's Venice'; and by Jeffrey L. Spear who examines the 'political economy' within the Gothic revivalism of Ruskin and William Morris in 'Political Questing: Ruskin, Morris and Romance'. Allan Lee considers Ruskin the Tory in 'Ruskin and Political Economy: *Unto this Last*' and concludes that while Ruskin is no political economist he does confront science with its weak spots.

George Landow in 'Ruskin as Victorian Sage: The Example of "Traffic"' explores the attributes of an identifiable non-fictional prose genre which adapts the techniques of 'the Victorian sermon, neoclassical satire, classical rhetoric and Old Testament prophecy to create credibility for the interpretation of contemporary phenomena made by a figure, the sage, who stands apart from his audience and society'. John D. Rosenberg's 'reading' of *Fors Clavigera*, Letter 20, 'Benediction', like Landow's piece, lies essentially in the tradition of practical criticism; although Rosenberg occasionally borders on overreading, his analysis of the dialectics of the letter – its disclosure of the ruin of the self – is rich and intricate.

Brian Maidment offers one of the genuinely fresh approaches in this volume in 'Ruskin, *Fors Clavigera* and Ruskinism, 1870–1900', in which he looks at

⁶¹ *New Approaches to Ruskin*, ed. by Robert Hewison. RKP. pp. xiv + 229. £10.95.

the reception of Ruskin's work in connection with the modes of its presentation, specifically before Ruskin the obstreperous author had withdrawn from the scene through breakdown, and after when this presence was displaced and muted by his guardians, the Severns. Serial publication is viewed as characteristic of the late and disruptive Ruskin while the 'deradicalisation' of his work is connected with other modes of production which obliterate the disconnectedness and broken surface.

The Editor's 'Afterword' does more than summarize what precedes it. Hewison initiates his study of 'Ruskin and the Institutions' with an example of what he goes on to demonstrate to be Ruskin's characteristic denial of conventional categories such as marriage, periodical publication, an Oxford professorship, and a Society – the Guild of St George. Ruskin's place is with the discipline of 'cultural history'. This is an anthology of commendably high calibre; perhaps its most serious lack is an index.

Ruskin's losing battle against James Moncreiff, a Scottish Liberal MP for the Rectorial election of 1868 is described by T. J. Johnstone in the second pamphlet published by *The Carlyle Newsletter*⁶² in which student broadsheets and contemporary newspaper accounts are reproduced and assessed. Jay Fellows' *Ruskin's Maze, Mastery and Madness in His Art* (Princeton) was not seen.

In 'Style in Ruskin and Ruskin on Style' (VN) Wendell Stacy Johnson uses *stasis*, one of Jean Hagstrum's criteria for pictorial art, in an analysis of Ruskin's style in his prose, drawings, and critical arguments: Ruskin's stylistic accommodation of time-limited feeling into universal Nature is essentially Victorian though his style itself is distinct. Ruskin's development of a coherent theory of imagination by analogy with Gothic architecture in *The Stones of Venice*, and echoes of Wordsworth, Coleridge, and Blake in the theory and the book are Susan Gurewitsch's concern in *The Arnoldian's* 'Golgonooza on the Grand Canal: Ruskin's *Stones of Venice* and the Romantic Imagination'. In *PBSA* Marcia Allentuck briefly tackles Ruskin and Blake again to supply some unpublished sources – two letters in the *V&A* – which do not appear in G. E. Bentley's *Blake Books* (1977).

W. David Shaw (*JEGP*) considers Ruskin's theories of imagination beside those of E. D. Dallas and John Grote in 'The Very Central Fiery Heart'; all three are shown to reconcile successfully sight and insight, condition and imagination in their imaginative theories. Shaw's Ruskin is firmly set in an historical and intellectual context, and emerges in this substantial piece as more consistent a thinker than is usually claimed. Poetry by Browning, Tennyson, Patmore, Christina and D. G. Rossetti, Arnold, and Hopkins figure in Shaw's absorbing essay. In 'Ruskin's *Modern Painters* and George Eliot's Concept of Realism' (*ELN*) G. A. Wittig Davis argues that Ruskin's influence especially through *Modern Painters* III, leads George Eliot to a synthetic concept of realism. In *Studies in Language and Culture* (Osaka) Jo Yoshida identifies Ruskin as a source for Proust in 'Genese du "Voyage à Venise" dans *A la recherche du temps perdu* (II)'.

In *biography* (1980) Virginia R. Hyman considers 'Concealment and Disclosure in Sir Leslie Stephen's Mausoleum Book' and concludes that Stephen was attempting to hide from others and to control within himself his fears of

⁶² 'Ruskin for Rector. The Edinburgh Rectorial Election of 1865', by T. J. Johnstone. *Carlyle Pamphlets* 2. CarN (1980). pp. 15. £0.80 or \$2.

hereditary insanity. Katherine Hill (*PMLA*) invites us to focus on the positive aspects of Leslie Stephen's influence on Virginia Woolf and to re-adjust our view of Stephen from that of paternal autocrat to mentor in 'Virginia Woolf and Leslie Stephen: History and Literary Revolution'. The father's many suggestions for his daughter's reading are related by Hill to Stephen's own work and indicate that he regarded her as his intellectual heir. The author deftly detects traces of Stephen's early training in her theories of genre and the future of the novel. This substantial article gives detailed attention to Stephen's *English Literature and Society in the Eighteenth Century* as well as to three of Woolf's essays, and parallels are drawn between Stephen's ideal literary critic and Woolf's.

In a piece on 'Swinburne as an Art Critic' (*JPRS*) Catherine W. Morley speculates interestingly on Swinburne's view of the relation between literature and painting, and his absorption of Baudelaire's notion of correspondence in a discussion of two essays written in 1868; one, 'Notes on Designs of the Old Masters at Florence', appeared in the *Fortnightly* and is thought to have influenced Pater's earliest work and the other, 'Notes on some Pictures of 1868' was a pamphlet. This article confines itself on the whole to sound practical criticism.

(c) *Periodicals and History of Publishing*

Robert D. Fulton and C. Michael Coles report on the progress of The North American Union List of Selected Victorian Periodicals: they usefully reproduce their compiler's guide. This project, which will include 270 libraries, involves shelf-checks by volunteer scholars and uses the *Waterloo Directory* as a base. Larry K. Uffelman edits the 1980 Checklist of Scholarship and Criticism pertaining to Victorian periodicals which appears in *VPR*. William Garrett's checklist in the same journal of the writings of C. W. Dilke, editor of the *Athenaeum* from 1830 to 1846, consists of 455 items, but is not, its compiler suggests, exhaustive. Josef Altholz's interest in *Essays and Reviews* results in an informative bibliographical note on its publishing history in *N&Q*. Stephen Koss's *The Rise and Fall of the Political Press in Britain, Vol. 1: The Nineteenth Century* (HH) has not been seen.

Scott Bennett's 'Victorian Newspaper Advertising: Counting What Counts' (*PublH*) breaks new ground and offers a methodology for a systematic analysis of early nineteenth-century advertising – he classifies by content and then counts the advertisements in *The Times* and the *Windsor and Eton Express*. Christopher C. Dahl (*VPR*) has a revealing and well-written piece on double reviewing by Fitzjames Stephen; he examines four articles by Stephen on *Little Dorrit* and other popular novels, all of which appeared in July 1857, one in the *Edinburgh Review* and three in the *Saturday*. As an anonymous reviewer, he was able to call attention to his first article (in the *Edinburgh*) in his second, titled 'The *Edinburgh Review* and Modern Novelists'. As a young writer double-reviewing gave Stephen power, but it also prevented him from replying to Dickens's response to the review which appeared in *Household Words*. A. Martha Westwater (*N&Q*) identifies women contributors to Victorian periodicals and their articles from the diaries of Eliza Wilson Bagehot. Eliza Wilson and her sisters – Julia, Zoe, and Emilie – reviewed for *The Economist*, *National Review*, *Dublin Review*, and the *Nineteenth Century*.

A number of studies of single periodicals have appeared. In 'Dissenters &

National Journalism: *The Patriot* in the 1830s' (VPR), J. Nicoll Cooper ably examines the early struggles of this London weekly of the largely middle-class Congregationalists and Baptists. In the same journal Josef Altholz has a short note on the founding of *The Month*, 1864–1900, the 'Catholic Cornhill' in which Newman's 'The Dream of Gerontius' appeared in 1865, and Samuel J. Rogal offers a survey of ninety-one Methodist periodicals published in England, 1778–1900 (though I note two in Welsh and originating in Wales). The 'goldmine of information' in the ultra-Protestant *Christian Lady's Magazine* and its Evangelical editor, Charlotte Tonna, are explored by Monica Fryckstedt (VPR). The article concentrates on Tonna's leaders in which she fights against equality between the sexes, the Malthusian doctrine, the complacent religion of the middle classes, Popery, Tractarianism, and the position of the Protestant clergy in Ireland; but she also exhibits an understanding of the plight of the poor, and as a Millenarian, she champions Judaism and Jewish welfare. These topics were debated in the guise of a 'homely dialogue' between an ignorant niece and a knowledgeable uncle. Also in VPR Claire Hirshfield examines the conflation of radicalism and anti-Semitism in *Reynold's Newspaper*, a Sunday weekly which began in 1850 under George Reynolds, a Chartist; two debates in the correspondence columns on the Jewish question, spurred by William Marcus Thompson's sensationalist articles in 1898 and 1899, are examined in detail.

In a lively piece in VPR on *The Builder* (1842 ff.) Michael Brooks suggests that under its first three editors it reveals the dispersal of pre-Victorian Owenism and the process by which the Victorian architect separated himself from the Victorian builder. Initial attempts to gain a mixed readership of the working and middle classes were progressively abandoned. Two pieces in the same journal concern *Tait's Edinburgh Magazine*: Michael W. Hyde describes the role of 'Our Scottish Readers' in the periodical's history, and their commercial and political influence on the magazine. Tait's low price followed the tradition of Scottish 'cheap' publications, its contributors included many northern as well as southern radicals, and its female editor and its publisher were leaders of Scottish public opinion and reflected topical Scottish preoccupations. In 'Tait's on "The Cheap and Dear Periodicals"' Mark A. Weinstein looks closely at the article in 1834 which accompanied the lowering of the price of the magazine from 2/6 to 1/0; its account of the economics of periodical publishing and buying patterns is of interest.

In 'A Measure of Success: The Publication of Natural History Journals in Early Victorian Britain' (PublH) Susan Sheets-Pyenson treats two periodicals, *Annals of Natural History* and *Magazine of Natural History*, and compares their production costs, changes over time, and circulation and profits in the late 1830s and early 1840s. In 'Macmillan's Magazine: A New Source and Further Contributions' (VPR) Allan Hertz draws on a recently discovered letterbook from December 1859 to September 1860 which reveals some problems of the new venture and makes twenty-one attribution additions to *Wellesley*. 'The New Review: A Glimpse at the Nineties' by Anne Murtagh (VPR) describes the literary content of the magazine under Archibald Grove and the counter-decadent or activist movement between 1895 and 1897 under W. E. Henley. In the same journal Patrick Kelly usefully describes, paper by paper, the proceedings of the 1981 Joint RSVP–Victorian Studies Association of Western Canada conference. Most notable for students of periodicals is Scott

Bennett's lecture on 'The Tenth Part: Mass Circulation Journalism in Early Victorian Britain' which focuses on the *Penny Magazine*.

The anonymous contributions to periodicals of two major Victorian novelists figure in *VPR*; Anna Unsworth and A. Q. Motion write on some unidentified anonymous items in *Fraser's* in the 1850s and 1860s by Elizabeth Gaskell which they apportion on the basis of a stylometric computer study, and Judith Knelman describes Trollope's experiments in the 1860s in writing anonymous articles and exotic romances for *Blackwood's* to see whether an unknown fiction writer would be as favourably received as a household name. Also in *VPR* Ellen Casey writes illuminatingly on Dickens as editor of novels for the weekly *All the Year Round*, and Rebecca Rodolff looks at the month-by-month reception of *Pendennis* and *David Copperfield* in *The Weekly Chronicle*, in a well-conceived and illuminating piece. In *PBSA* Sidney P. Moss examines Dickens's and Chapman's 1866 agreement with Ticknor and Fields for American rights to publish Dickens. B. E. Maidment considers the wider problems of authors and publishers with American editions through a consideration of Ruskin's and his publishers' experience and reactions; in 'John Ruskin, George Allen and American Pirated Books' (*PublH*) Maidment stresses that Ruskin turned his personal experience into public debates: 'he saw changes in publishing methods . . . as being dependent on the quality and extent of the response to his personal ventures in practical activities.' His attack on piracy should be seen as a deliberately polemical activity but George Allen never understood this. The failure of the Chace Act to regularize the unfavourable situation is noted.

In an extensive survey of publishers' readers, publishers, and their authors in *PublH* 7, Linda Marie Fritschner gives significant attention to the Victorian period – R. H. Horne, Geraldine Jewsbury, John Morley, Edward Garnett, and the Bentley papers figure in this informative and well-organized piece. In the same journal Elizabeth James offers 'An Insight into the Management of Railway Bookstalls in the Eighteen-Fifties' in which she includes a selection from W. H. Smith's seven page pamphlet of instructions to new employees on the bookstalls.

(d) Visual Art

Virginia Surtees edits and annotates the whole of Ford Madox Brown's diary⁶³ which spans the period 1847–68. While portions of the diary have appeared before, they have been censored (by W. M. Rossetti) or abridged, and this is the first complete and reliable edition. Brown entitles the first notebook 'Diary of my Painting' and throughout he tirelessly records the details of his working life ('Work an hour at lessening Chaucer's legs') and his finances. The Rossettis, Woolner, and other Pre-Raphaelites as well as Thomas Seddon figure as part of Brown's closest circle; the diary also affords insights into literary and artistic life of the period more generally, including how E. S. Dallas was prevailed upon by Rossetti to puff a picture in *The Times*. Brown is most intent in the diaries to record rather than meditate upon his life, but the simple record is vivid, evocative, and authentic.

For her readable book on Roger Fry's art and life⁶⁴, the first since Virginia

⁶³ *The Diary of Ford Madox Brown*, ed. by Virginia Surtees. Yale. pp. xv + 237. £15.

⁶⁴ *Roger Fry. Art and Life*, by Frances Spalding. Granada. pp. xvi + 304. £9.95.

Woolf's in 1940, Frances Spalding has drawn extensively on unpublished material including letters and paintings in private and public collections, and the notes of sources are good. Born in 1866, Fry was at Clifton from 1881, but the book gives scanty attention to his childhood, and only a brief second chapter to Cambridge where Fry joined the Apostles. Spalding's interests as an art historian are squarely reflected in the emphasis on his painting and work relating to art found in the following ten chapters which treat Fry's life after 1900: his contributions to the *Athenaeum*, his role in founding the *Burlington Magazine*, and his creation of the Omega workshop and the Post-Impressionist Exhibition of 1910. Fry was part of the Bloomsbury group, and the Bells and the Woolfs figure prominently. The volume is uncommonly attractive – generously illustrated with well-placed photographs of places and paintings.

Miriam Benkovitz draws on untapped autograph material mainly from Princeton for her informative biography of Aubrey Beardsley⁶⁵. However, her style is overly emphatic, and her assessments of the drawing and writing largely descriptive, factual, and brusque. The fully annotated new material in the volume and the sobriety of Benkovitz's judgements mean that scholars and general readers may wish to consult her, but Stanley Weintraub's earlier life holds its own.

Three volumes in which pictures rival copy indicate the range of this kind of publication, from scholarly art history to unabashed coffee-table book. The method of Susan Lasdun's *Victorians at Home*⁶⁶ is akin to that found in some literary criticism: she examines Victorian domestic architecture through chapters on architectural texts – the houses of a series of families or individuals including those of a rich banking family, the Duchess of Kent, a bachelor and professional man in Westminster, a Bristol schoolmaster, a Pre-Raphaelite painter, a foundry owner, and a Birmingham Baptist minister. The use of diaries and correspondence for the text along with contemporary drawings or photographs of the interiors for illustration have resulted in a very attractive and sound book, rich in detail.

The life of Phil May (1864–1903)⁶⁷, the Victorian cartoonist for the *Graphic* and *Punch* who cleared cartoons of detail and made the drawing dominate the verbal, is chronicled along with numerous examples of his work in an informative if anecdotal biography by David Cuppleditch. Black-and-white art was summed up by Whistler in two words – 'Phil May'.

*Victorian High Society*⁶⁸ is a coffee-table book with breezy, gossipy copy and period illustrations from which can be extracted a certain amount of information about clubs, calls, servants, dinner parties, the London season, and society and the court. The style and content here simply confirm most of the popular prejudices associated with Victorianism and 'high society'.

Two articles examine single themes in painting. In 'Iconology of the Seamstress' (VS) T. J. Edelstein examines the motif of the isolated seamstress in Victorian art and detects an example of how a new iconographic vocabulary was established in the nineteenth century. This article moves fluently among

⁶⁵ *Aubrey Beardsley*, by Miriam Benkovitz. HH. pp. 226. £8.95.

⁶⁶ *Victorians at Home*, by Susan Lasdun, intro. by Mark Girouard. W&N. pp. 160. £9.95.

⁶⁷ *Phil May: The Artist and his Wit*, by David Cuppleditch. Fortune. pp. 128. £9.95.

⁶⁸ *Victorian High Society*, by Stella Margetson. Batsford (1980). pp. 216. £12.95.

the visual arts and literature, periodicals and consciousness of social reform of the mid-century. 'Virgin Vows' in the same journal presents the conclusions of Susan P. Casteras, who examines nuns and novices in early Victorian art; she decides that the most common aspect of this iconography is its repressed sexuality. The frequency of the subject in the art of this period is connected with the large numbers of single women in the society and with the conventual revival fostered by the Oxford Movement. James Patrick's 'Newman, Pugin, and Gothic' (VS) deals with the links between the Gothic Revival and Tractarianism through an examination of the propaganda, exploitation, and controversy surrounding Newman's creation and habitation of the chapel of ease at Littlemore and Newman's break with Pugin and Gothic in connection with the Oratorians.

Hugh Brigstocke has an illuminating piece in *BJR* on Lord Lindsay and the *Sketches of the History of Christian Art* (1847), a work inspired by Rio's *De La Poésie Chrétienne* (1836) but recast in an Anglican mould. The narrow determinism concerning historical and artistic evolution which he employed to effect this transformation angered Ruskin and Wiseman, two of the volume's reviewers, and Coutts Lindsay, the disciple to whom Lindsay addressed his book, opted for aestheticism and the Grosvenor Gallery.

Some scholars have discovered new material. In *JPRS* (1980) Thomas B. Brumbaugh publishes four letters written by G. F. Watts in 1892 to Lady Palmer, the daughter of his sitter Lord Selborne; they refer to Watts' manner of work and his relationship with a prominent patron and sitter. In both numbers of *JPRS* (1981) John F. Cox publishes and annotates a liberal number of unpublished letters (1877-89) from Thomas Woolner, sculptor and art dealer, to Henry Adams, which pertain to Woolner's art deals with Adams. Recording the find of an unknown drawing for *Dantis Amor*, in the same journal, Maryan Wynn grasps the occasion to investigate the development of D. G. Rossetti's conception of enigmatic iconography, and George P. Landow also records the re-emergence of a sketch in "'Christ the Pilot": A Panel from William Holman Hunt's unfinished Triptych'; from the sketch he gleans knowledge of Hunt's experiments with pictorial symbolism, and his notions of religious painting suitable for his time. In 'Orders of Release: John Everett Millais' 1853 Royal Academy Picture and the Ruskin Divorce Case' in *JPRS* (1980), Brian Lewis contends that this work of Millais' is personal and allegorical rather than a well-executed sentimental narrative painting.

In a detailed and generously illustrated article in *BIS* 'Victorian Medievalism: Revival or Masquerade?' Helene F. Roberts chronicles the antiquarian study of medieval dress and the wearing of costumes that represented medieval clothing in the nineteenth century; she discusses the Eglinton Tournament of 1839; the Queen's costume ball of 1842, and paintings which reflect antiquarian study of dress, and concludes that if the wearing of medieval costumes acted as a release of inhibitions and a catalyst for the adoption of another persona, it also served to work against a true revival of medievalism. In 'Salome: the Decadent Ideal' (CLS) Anne Hudson Jones and Karen Kingsley consider the paintings of Gustave Moreau, the critiques of them by Des Esseintes in *À Rebours*, and the style of J. K. Huysmans in that novel.

The distinction between an early vignette style and a later tableau style which began with George Cruikshank's close association with William Harrison Ainsworth is the premise of Jonathan E. Hill's 'Cruikshank, Ainsworth,

and Tableau Illustration' (VS). The nature of the new style, its genesis in the theatre of the day, its first appearance in Harrison's *Jack Shepherd*, and its subsequent development are his subjects. VS also carries 'John Lockwood Kipling and British Art Education in India' in which Mahrukh Turapor shows that Rudyard Kipling's father opposed the tide of Victorian imperialism with its concomitant attitudes of cultural superiority through efforts on behalf of Indian art, particularly in his work in the official art schools. Critiques of Indian art exhibited in the Paris Universal Exhibition in 1878 by William Morris and George Birdwood closely resemble Kipling's earlier identification of the problem.

(e) *Social History*

Work on the lives of Victorian women attests to the impetus feminism has given to this formerly neglected area of study. A collective of women has combined to edit a reader, *Victorian Women*⁶⁹, which is a documentary account of women's lives in nineteenth-century England, France, and America. It consists of four series of historical documents on the girl; the adult woman: personal life; the adult woman: work; and the older woman; each has a substantial introduction by Barbara C. Gelpi, Estelle B. Freedman, and Erna O. Hellerstein; Leslie P. Hume and Karen M. Offen; and Marilyn Yalom, respectively. The editors have drawn on unpublished diary material and correspondence and many unfamiliar published sources such as children's rhymes and epitaphs. The range of subjects is wide and provocative; of interest to readers of YW are the exploitation of children, the education of women, the advantages of not marrying, infanticide, motherhood in English factory towns, women in English workshops, passages from the diaries of an English governess and an English servant, and the rituals of death. But all the material is of such interest and the headnotes and introductions so good that the volume invites reading right through.

In VS Patricia E. Malcolmson writes vividly on a form of married women's employment in 'Laundresses and the Laundry Trade in Victorian England'; she provides an illuminating context for the mangle which looms in Betty Higden's cottage and life. Elaine Showalter contributes a revealing piece on 'Victorian Women and Insanity' in VS (1980). Her conclusion that 'Victorian psychiatric theory explained mental breakdown in women (or the working class) as evidence of innate inferiority' corroborates what critics find in the depiction of female madness in literature.

F. K. Prochaska looks at 'the profession of charity' in his full and scholarly study of women and philanthropy⁷⁰. Beginning with a piece on woman's 'Nature and Mission', he organizes his main material around the themes of the powers of the purse and of the cross; four useful appendixes list the philanthropic societies of various sizes and types, with dates, subscribers, and other details, along with one on legacies, and another on 'The Contribution of the Women in Financial Terms'. He concludes that the idea of the idle Victorian woman is difficult to sustain.

⁶⁹ *Victorian Women*, ed. by Erna O. Hellerstein, Leslie P. Hume, and Karen M. Offen. Harvester. pp. 534. £25.

⁷⁰ *Women and Philanthropy in Nineteenth-Century England*, by F. K. Prochaska. OUP (1980). pp. ix + 301. hb £15.95, pb £6.95.

The public role of women in the early nineteenth century is the subject of Alex Tyrrell's interesting article, '“Woman's Mission” and Pressure Group Politics in Britain (1825–60)' in *BJR*. Tyrrell sets out the body of beliefs denoted by the contemporary term 'Woman's Mission' and provides some histories of pressure groups which modified them. Of interest too is the Introduction which considers the iconography of B. R. Haydon's painting of the first international antislavery conference in 1840, during which women were banished to the balcony. Charlotte Despard, suffragette, socialist, and Sinn Féiner is Andro Linklater's subject in *An Unhusbanded Life*⁷¹. Beginning as a doer of good works like other wealthy Victorian matrons, she became a Marxist in 1895 and involved herself in Poor Law Administration. This biography is without detailed notes of sources, but it does offer general material on outdoor relief, workhouses, and radical politics late in the century and beyond.

Two books by young scholars on prostitution have appeared and both centre on the passing and repeal of the Contagious Diseases Acts. Judith Walkowitz⁷² studies class and gender while Paul McHugh's primary interest is social reform⁷³. McHugh uses the whole of his space to discuss facets of the campaigns, and considers the organization and methods of the repeal, the role of women within it and of religion; the Liberal strategy; and the politics of the repeal campaign. He makes a virtue of not being a feminist by going 'beyond' feminist views, of the role of medical reform for example, and he appends three tables of principal repeal associations in 1880, their income and expenditure, and salaries of employees. After relating Victorian prostitution, VD, and social science in an introduction, Walkowitz assesses the acts and their advocates, and make-up, tensions, and leadership of the repeal campaign. She allocates a third of her well-written book to case-studies of Plymouth and Southampton under the Acts; one of these chapters has been previously published. Walkowitz's case-studies and McHugh's appendixes account for the main difference between the two books which otherwise cover much the same ground; both are very competent and acknowledge Brian Harrison's influence; one is by an American feminist scholar and the other by a British social historian. Take your pick.

*Living in Sin*⁷⁴ which purports to be about the Victorian sexual revolution is a description in very general terms of well-known events in terms of 'sexual scandal'. It begins with a chapter entitled 'The Century that Discovered Sex' and goes on to describe 'rebels', 'triangles', and 'deviants'. This book cannot be recommended for the scholarly or the general reader. In *The Fallen Angel*⁷⁵ Sally Mitchell offers a fine study of class and unchastity in women's reading between 1835 and 1880. By 'women's reading' Mitchell means fiction and penny weekly family magazines which two of her seven chapters treat. Middle-class reading and that of the new mass audience are detailed in this overview, which treats fiction taught by scholars alongside novels which, though known, fall outside of university syllabuses, and altogether unfamiliar

⁷¹ *An Unhusbanded Life*, by Andro Linklater. Hutchinson (1980). pp. 271. £8.95.

⁷² *Prostitution and Victorian Society*, by Judith Walkowitz. CUP. pp. ix + 347. £15.

⁷³ *Prostitution and Victorian Society Reform*, by Paul McHugh. CH (1980). pp. 306. £12.95.

⁷⁴ *Living in Sin*, by Wendell Stacy Johnson. NH (1979). pp. x + 213. hb \$17.95, pb \$8.95.

⁷⁵ *The Fallen Angel*, by Sally Mitchell. BGUPP. pp. xvi + 223. hb \$15.95, pb \$8.95.

works – *Middlemarch*, *Desperate Remedies*, *East Lynne*, and *A Woman Against the World*, for example. It is very good to see that underlying the whole of this discussion is the periodical origin of much of the fiction. The lives and works of less well-known authors are listed in a generous appendix and the bibliography is commendably full.

Joan Burstyn's book⁷⁶ on the Victorian education of women is a serious history of ideas and analysis of the factors contributing and resistant to the establishment of higher education for women. It begins with discussion of how middle-class aspiration figured in the process, and then in succeeding chapters describes some of the impediments put forward by the society – the ideal of womanhood, the economy, women's intellectual capacity, the bodily weakness of the sex, and religion; it ends with a brief account of the confrontation between the middle-class ideal of womanhood and the economic reality and the market place. This is a modest but psychologically attuned study which draws attention to the importance and virulence of the medical profession in the battle against higher education for women. The terms of Burstyn's analysis bear usefully on the writings of Tennyson, Mill, George Eliot, Elizabeth Gaskell, and Elizabeth Barrett Browning. Joyce Senders Pedersen (VS) identifies a conservative, non-feminist group aligned with the Victorian movement for women's educational reform who took for their model 'the religious sisterhood' in 'Some Victorian Headmistresses: A Conservative Tradition of Social Reform'. This rich and varied article considers modes of behaviour, and degrees and kinds of knowledge recommended by the founders of women's education in this tradition which includes Matilda Bishop, Dorothea Beale, Ada Benson, Alice Ottley, and Lucy Soulsby.

Sheldon Rothblatt's valuable *The Revolution of the Dons*⁷⁷ which dates from 1968 and treats Cambridge and society in Victorian England from the vantage point of the revolutions of the sixties in Britain and Berkeley has re-appeared. In a new preface the author sets his book among his own and others' subsequent scholarship. He notes that the book's belief in 'the regenerative capacity of universities or their ambidextrous ability to maintain continuity and provide for innovation as well as forebodings about their real ability to survive changes of great cultural magnitude' reflects the optimism of the sixties. Thomas and Matthew Arnold, J. S. Mill, Henry Sidgwick, J. S. Seeley, F. D. Maurice, and Charles Kingsley figure in this astute assessment of the ethos and society of nineteenth-century Oxbridge as it yielded to the middle- and working-class student, new subjects, and new notions of professionalism.

J. S. Newton in 'The Liberationists and the Universities: Edward Miall and the Struggle for University Reform in the Mid-nineteenth Century' (*DUI*) provides an account of the efforts in Parliament and Oxford by Miall, editor of the *Nonconformist* and founder, in 1844, of the British Anti-State Church Association (later called The Liberation Society), to terminate the connection between the Church of England and Oxford and Cambridge. Linda Dowling (*PMLA*) scrutinizes the theories of language of Max Müller, the Taylorian Professor of Modern European Languages in 'Victorian Oxford and the Science of Language'. That Müller's presentation of the new linguistics in his

⁷⁶ *Victorian Education and the Ideal of Womanhood*, by Joan Burstyn. CH. pp. 185. £11.95.

⁷⁷ *The Revolution of the Dons*, by Sheldon Rothblatt. CUP. pp. 319. £6.95.

Lectures on the Science of Language managed at the same time to subvert and shore up the traditional notions of human identity and value, and that his theory was literary rather than scientific are effectively demonstrated by Dowling; she compares Müller's ideas with those of the founders and editors of the contemporary *OED* and from hindsight, with the current direction of linguistics. The piece is spiced by an account of Müller's devastating American critic, W. D. Whitney, who appears to have been the John Churton Collins of Yale.

*Educating Our Masters*⁷⁸ is part of a welcome series which makes available classic works of the Victorian period. This volume reprints nine essays on education: by George Combe on secular education (1852), Kay-Shuttleworth on popular education (1866), F. D. Maurice on the working man and the franchise (1866), Robert Lowe on primary and classical education (1867), Lyon Playfair on national education (1870), T. H. Green on the new Oxford High School (1882), Henry Solly on party politics and political education (1872), A. H. D. Acland on the education of citizens (1883), and Michael Sadler on national education and social ideas (1901). The book sorely lacks an index but the editor's introductory essay is a useful map of the varied geography of the Victorian education scene. These contemporary essays provide apposite reading for students and teachers of the many works of Victorian literature which concern themselves with education. I have not seen Roger S. Schofield's paper 'Dimensions of Illiteracy in England, 1750–1850' in CUP's *Literacy and Social Development in the West*, edited by H. J. Graff.

The emergence and consolidation of an educational ideology is J. A. Mangan's subject in *Athleticism in the Victorian and Edwardian Public School*⁷⁹. In his analysis of the phenomenon of athleticism Mangan goes far outside the confines of the public school into areas which bear quite directly on literature, with chapters on Oxbridge, parents, and imperialism; anti-intellectualism and sporting pedagogues; the symbols and rituals of a spartan culture; and the rhetoric of cohesion, identity, patriotism, and morality found in school songs. For this learned and stimulating book Mangan has drawn on unpublished sources from individual schools, and provided ample annotation. There is much here for the student of wider Victorian culture.

In *The Clerical Profession*⁸⁰ Anthony Russell accounts historically for the development of the Anglican clergyman's role from the eighteenth century to the present and interprets it in terms of the emergence of the professions in English society and the professionalization of the clergy. The bulk of the material here concerns the nineteenth century, and Russell's succinct breakdown of the dozen or so roles of the clergy may aid understanding of nuances in the literary depiction of the Church in the period. This is a competent if modest study with an interesting slant in its charting of ecclesiastical professionalism.

In '“The Academia of the Catholic Religion”: Catholic Intellectualism in Victorian England' (*VS*) John D. Root attempts to demonstrate the existence of a larger substratum of 'Catholic Intellectualism' behind the monumental

⁷⁸ *Educating Our Masters*, ed. by David A. Reeder. The Victorian Library. ULeic (1980). pp. viii + 240. £11.50.

⁷⁹ *Athleticism in the Victorian and Edwardian Public School*, by J. A. Mangan. CUP. pp. xv + 345. £25.

⁸⁰ *The Clerical Profession*, by Anthony Russell. SPCK (1980). pp. x + 358. £8.50.

figures of Cardinal Newman and Lord Acton. Dismissing the Catholic periodicals as lacking intellectual rigour (as they were dismissed by Catholic intellectuals in their day), Root examines Wiseman's project of a discussion society, The Academia, founded in 1861, and dominated by Manning with the backing of Wiseman and Ward's Ultramontane and anti-Liberal Catholic views.

*Gentlemen of Science*⁸¹ is a fascinating scholarly account of the origins and course of the early years (1831–45) of the British Association for the Advancement of Science which developed out of discontent with the Royal Society. The battle to stem the decline of science, which was staged in the periodicals as well as in the London and provincial branches of the Royal Society, other scientific bodies, and the universities, cuts right across the culture. Chapters on the BAAS as a cultural resource and the politics and the utilities of science indicate the scope of the material. The authors make liberal use of manuscript material including diaries and correspondence of among others, William Whewell, Professor of Moral Philosophy at Cambridge, but earlier Professor of Mineralogy. The handsome production of the book includes generous appendixes: a *dramatis personae*, two indexes, by name and subject, a long bibliography, and very detailed footnotes conveniently located at the bottom of the page. This history of an institution which aimed at dissemination of information and stimulation of work throughout Britain refers to provincial Philosophical Societies, all branches of science in the period, and the scientific clerisy; it provides a detailed view of science and the scientific community which is reflected in Hardy's *Two on a Tower* and Gaskell's *Wives and Daughters*, for example, in much of Tennyson and Browning, and in some of Dickens's work. J. Paradis and T. Postlewait's *Victorian Science and Victorian Values* (N.Y. Academy of Sciences) was not seen.

In Martin Fichman's TEAS volume on *Alfred Russel Wallace*⁸², the co-discoverer with Darwin of natural selection and a brilliant naturalist, the author attempts to clarify Wallace's role in the history of evolutionary biology through focus on his biographical system, and to examine the relation between his socio-political and biological ideas, as seen in his commitment to land nationalization and socialism. This is a useful succinct introduction to the man and the issues, with an annotated bibliography, clear and informed notes, and a readable narrative. It eschews biography and is organized around topics such as Natural Selection, Biogeography, Human Evolution, and social and political concerns.

Barbara and Hensleigh Wedgwood's book⁸³ on the history of their family and its friends affords a judicious record of the curves of the Wedgwood business, family relationships among the Wedgwoods, Darwins, and Mackintoshes, and glimpses of Coleridge, Browning, Harriet Martineau, and the Royal Society. 'Snow' Wedgwood, compiler in 1897 of a scrapbook of letters, photographs, and sketches on which the authors draw, emerges most memorably from this balanced, and somewhat lifeless account of a strain of

⁸¹ *Gentlemen of Science*, by Jack Morrell and Arnold Thackray. Clarendon. pp. xxiii + 592. £30.

⁸² *Alfred Russel Wallace*, by Martin Fichman. TEAS 305. Twayne. pp. 188. \$12.95.

⁸³ *The Wedgwood Circle 1730–1897*, by Barbara and Hensleigh Wedgwood. SV (1980). pp. xiii + 386. £9.95.

eighteenth- and nineteenth-century social, domestic, industrial, and intellectual life.

Tsuzuki's life of Edward Carpenter⁸⁴ has the merits of being scholarly, economically and gracefully written, and useful: the first full-length biography, it draws on much unpublished material in Sheffield City Library and elsewhere concerning Carpenter's socialism, homosexuality, and writings. Ruskin, Whitman, H. M. Hyndman, Olive Schreiner, J. A. Symonds, Sassoon, Graves, and Forster figure significantly in this account, and Tsuzuki provides insight into the debate concerning sexuality as a positive and central element of human life in the latter half of the nineteenth century. Brian Roberts's *The Mad Bad Line*⁸⁵ which examines the family of Lord Alfred Douglas contains some new information of the timing of Wilde's recourse to legal action against the Marquess of Queensberry and Lord Rosebery's instrumental role in the second prosecution of Wilde.

In *The Optimists*⁸⁶ Ian Bradley writes on themes of Victorian Liberalism and personalities in the Liberal party of the period. To the existing work on the subject Bradley adds an emphasis on the priority of ideas in Liberalism over organization and tactical factors. In the main the book consists of chapters on these ideas – the creed of the up-and-coming, the love of liberty, the non-conformist conscience, non-intervention and self-determination, trust in the people, Lib-Labism, and the passion for improvement. This brief, somewhat roseate introduction to the ideas and history of Victorian Liberalism by one of its defenders is well written; it indicates sources, and contains a chronology, biographical notes, and an index.

Geoffrey Finlayson has produced a scholarly biography of the seventh Earl of Shaftesbury⁸⁷. Philanthropist and reformer of factory conditions, public health, and housing, Shaftesbury lived his Parliamentary life as an opponent of the Reform Bills, defended Sabbatarianism, and resisted secularism, democracy, and mass suffrage. In so far as Shaftesbury's social welfare activities parallel the subjects of works of literature in the period, the book is useful to YW readers. Together, the Gathorne Hardy diary and this new biography of Shaftesbury span the period's parliamentary and political life.

The Liberals figure in Nancy E. Johnson's choice of political selections from Lord Cranbrook's diary between 1866 and 1892⁸⁸. During this period, Cranbrook had varied political duties: President of the Poor Law Board, Home Secretary, Secretary of State for War, and a final stint as a peer at the India Office. Many of the entries are quite short, but their regular frequency, and the pertinent annotation on each page ensures a narrative element which keeps one reading. The exemplary index with detailed entries enables this volume to be used readily for reference. It usefully indicates the day-to-day experience of a Tory MP involved with governing at this highest level. A study of imperialism which affords a salient view of Victorian notions of class, race, and women is

⁸⁴ *Edward Carpenter*, by Chushichi Tsuzuki. CUP (1980). pp. x + 237. £15.

⁸⁵ *The Mad Bad Line*, by Brian Roberts. HH. pp. xi + 319. £15.

⁸⁶ *The Optimists*, by Ian Bradley. Faber (1980). pp. 301. £12.50.

⁸⁷ *The Seventh Earl of Shaftesbury*, by Geoffrey Finlayson. Eyre. pp. 639. £19.50.

⁸⁸ *The Diary of Gathorne Hardy, Later Lord Cranbrook, 1866–1892*, ed. by Nancy E. Johnson. OUP. pp. xxxviii + 908. £48.

Kenneth Ballhatchet's interesting book⁸⁹ on British attempts to control sexual behaviour in India in the interests of imperial power. His account of the export of ideas behind the British Contagious Diseases Acts and the creation of 'lock' hospitals, the concern of the army at the incidence of disease, and the existence of, and resistance to, institutionalized regimental brothels provides both an underlining of attitudes at home and an insight into Army life in the Colonial service to which Thackeray, Conrad, and Kipling allude. Jos on the elephant was more than merely ridiculous.

Victorian Imperialism is the theme of the Autumn number of VS. In 'The Human Cost of Imperial Defence in the Early Victorian Age' Peter Burroughs contends that callous indifference to human suffering, incompetence in high places, and the waste of cannon fodder occupy as important a place in the history of Britain's imperial legions as bravery, honour, glory, and self-sacrifice. Until the Crimea, reform and improvement were slow and piecemeal. Howard Bailes, scrutinizing a later period in the history of the army (1879–82), argues against a blanket condemnation by examining the military conduct of two contrasting small wars in South Africa; in 'Technology and Imperialism: A Case Study of the Victorian Army in Africa' he shows that the Victorian army could be a highly effective and economical instrument of imperialism. In 'Boys' Literature and the Idea of Empire, 1870–1914' Patrick A. Dunae focuses on the authors, editors, and publishers of some novels and periodicals which purveyed imperialism.

David Newsome⁹⁰ has extracted accounts of country walks and visits to important people and events from the massive and meaty diary of A. C. Benson, latterly the Master of Magdalene College, Cambridge, whose biography (YW 61.326) Newsome published with distinction last year. Benson's observations are always of interest and well expressed and often witty, learned, unexpected, and idiosyncratic. Newsome links the extracts with commentary and provides a deft introduction. This book is not only for the general reader; it draws on a diary which is a rich source for scholars of the period and which merits some form of publication (perhaps microfiche) in its entirety. Until then Percy Lubbock's and David Newsome's extracts here and in the biography will have to suffice.

In *ELT* Theophilus Boll writes briefly on 'The Authors' Club of London' which was founded by Sir W. Besant in 1891 and lists a selection of its topics for discussion during the years 1909–28.

Frank M. Turner approaches the subject of the Victorians and Greek classicism as an historian⁹¹, with an interest not only in what but also why the Victorians said what they did about Greek antiquity. A genial tolerance and appositeness distinguish his book from that of Richard Jenkyns's *The Victorians and Ancient Greece* (YW 61.324). But where Jenkyns includes fiction, poetry, and drama within his purview, Turner draws on the non-fictional prose of Arnold, G. Grote, M. Müller, Ruskin, Andrew Lang, Pater, and J. A. Symonds. Turner's chapter-heads – on 'Varieties of Victorian Humanistic

⁸⁹ *Race, Sex, and Class Under the Raj*, by Kenneth Ballhatchet. W&N (1980). pp. viii + 200. £9.50.

⁹⁰ *Edwardian Excursions*, ed. by David Newsome. Murray. pp. ix + 190. £12.50.

⁹¹ *The Greek Heritage in Victorian Britain*, by Frank M. Turner. Yale. pp. xiv + 461. £18.90.

Hellenism', 'Greek Mythology and Religion', 'The Reading of Homer', 'The Debate Over the Athenian Constitution', 'Socrates and the Sophist'. 'The *Ethics* of Aristotle', and 'The Victorian Platonic Revival' – overlap with Jenkyns's but avoid his crudely developmental view of history. Moreover, Turner's inclusion of much material unfamiliar to students of literature, such as the work of the classical scholar Jane Ellen Harrison, assures interest. If Turner's book is stolid and less lively and eclectic than Jenkyns's, it is also more judicious and focused.

Students of the Victorian period will find some of Harold Perkin's thirteen essays on social history informative⁹². Included in this selection from his publications are two useful pieces from 1953 and 1977 offering definitions of social history which reflect the growth of the subject. A short article on the popular press dates from 1957 and is superseded by Alan Lee's book (YW 57.295); 'The Professionalization of University Teaching' is a brief survey moving from medieval professionalism in the academy to the contemporary situation in topical detail, and '“The Condescension of Posterity”' treats middle-class intellectuals and the history of the working class. His piece on 'Social Change and the Novel, 1840–1940' places the novels of a century 'obsessed by class and the inequalities of wealth and power from beginning to end' within the prevailing class-consciousness characterizing the 'zenith of mature industrial class society'.

One pole of Martin J. Wiener's stylish piece on culture and the decline of industrialism⁹³ lies in his treatment of Victorian society, the other in his orientation to the present. Much of the book consists of epitomizing published sources to support his view that between 1850 and 1950 Britain underwent psychological and intellectual de-industrialization which transformed the merging culture of industrialism that seemed so buoyant in 1852. The literary culture patronized by the national elite is alleged by Wiener to reflect and perpetuate this preference for garden England, the green and pleasant land. S. Martin Gaskell's interesting 'Gardens for the Working Class: Victorian Practical Pleasure' appears in *VS*. During the course of the century, the garden was transformed from a passive to an active agent in the recreative process. Love of gardening rather than contemplation of nature was fostered: it was 'the essential realization of a utilitarian concept of the use of leisure time through rational recreation'.

Using contemporary scrapbooks and national, provincial, and, above all, local press reports, H. I. Dutton and J. E. King⁹⁴ describe the 1853–4 Preston lock-out in the cotton mills. Though Parliament virtually ignored it, *Household Words* published *Hard Times*, *North and South*, and an article by Dickens about it. 'Ten Per Cent and No Surrender' is a scholarly and readable historical account, with documented sources, but its literary criticism might better have been omitted. John Field reproduces in *HW* (1980) facets of a pub mural of the Battle of Southsea in 1874 in "“When the Riot Act was Read”", which describes the event, the myths, and the iconography of the mural.

⁹² *The Structured Crowd*, by Harold Perkin. Harvester. pp. 238. £20.

⁹³ *English Culture and the Decline of the Industrial Spirit*, by Martin J. Wiener. CUP. pp. xi + 217. pb £4.95.

⁹⁴ 'Ten Per Cent and No Surrender', by H. I. Dutton and J. E. King. CUP. pp. x + 274. £18.50.

In *Radicals, Secularists and Republicans*⁹⁵ Edward Royle continues his history of secularism with a study of its later popular freethought strain between 1866 and 1915. Besides chronicling the movement – its leaders, members, activities, and publishing – and listing societies, he has a section on freethought and reform with chapters on republicanism and foreign affairs; women, sex, and birth control; public opinion and the law (this treats censorship of and by the press); education; and Christianity and freethought. Among Royle's most common sources are a number of periodicals associated with freethought such as *The National Reformer*, *Progress*, *The Secular Review*, and *The Freethinker*. In *HW* (1980) Logie Barrow discusses working- and lower-middle-class spiritualism with which Robert Owen and some of his followers added to their secularism during the 1850s in 'Socialism in Eternity. The Ideology of Plebian Spiritualists, 1853–1913'. Periodicals of the movement such as *Human Nature*, *Medium and Daybreak*, *Yorkshire Spiritual Telegraph*, and *Two Worlds* figure prominently in this piece which fills out our knowledge of the upper- and middle-class spiritualism seen in Tennyson and Mr Sludge. In 'The Social Origins of Victorian Pacifism' in *VS* (1980) Eric W. Sager argues that the 'organised peace movement was the creation of particular sections of the middle-class commercial and professional groups, almost always Dissenters, who were resident mainly outside the industrial towns of the North'.

John Wigley's book on the Victorian Sunday⁹⁶ is an illuminating and straightforward study of Sabbatarianism, and its origin and decline. The issues in Parliament and nationally over which Sabbatarians fought and the class dimension of the movement are instructive, and may alert readers of Victorian literature to the force of feeling behind certain conventions observed there. Hardy, for example, was asked by an editor to change the day of a character's travelling from Sunday to a weekday, and he did.

4. Drama

In an important study of spectacle in various forms of Victorian theatre⁹⁷, Michael R. Booth begins with an outline of the nineteenth-century social and cultural background. He then considers technical developments in staging, and the theory and practice of pictorial presentation in terms of its impact on Shakespeare production, melodrama, and pantomime. This leads to in-depth accounts of two monumental productions, Irving's *Faust* (Lyceum Theatre, 1885) and Beerbohm Tree's *King Henry VIII* (His Majesty's Theatre, 1910), each being set succinctly in context and reconstructed in illuminating and readable detail. An appendix reprints from the *Era* of 1887 details of costumes used in *The Forty Thieves* pantomime at Drury Lane. The lack of precise information about the technical business of Victorian production has led the same author to edit a series of articles on 'Theatrical Trades' from *The Stage* of 1883–4⁹⁸. Subjects covered include hosiery, wigs, costume, footwear, and

⁹⁵ *Radicals, Secularists and Republicans*, by Edward Royle. ManU, R&L (1980). pp. xii + 380. £19.50.

⁹⁶ *The Rise and Fall of the Victorian Sunday*, by John Wigley. ManU (1980). pp. viii + 216. £14.50.

⁹⁷ *Victorian Spectacular Theatre 1850–1910*, by Michael R. Booth. Theatre Production Studies, ed. John Russell Brown. RKP. pp. x + 190. £12.50.

⁹⁸ *Victorian Theatrical Trades*, ed. by Michael R. Booth. STR. pp. x + 56. pb £3.

publicity, and the extracts are reproduced in facsimile with foreword and glossary. On the subject of Tree and Shakespeare, Ralph Berry goes further in 'The Aesthetics of Beerbohm Tree's Shakespeare Festivals' (*NCTR*) which were held from 1905 to 1913. He argues for greater understanding of the 'profound sense of decorum' underlying Tree's spectacular treatment of the Bard, and of the theatre economics that made Tree's distinctive style of presentation possible.

Edith Holding shows in 'Revels, Dances, Masques, and Merry Hours: Madame Vestris's Revival of *Love's Labour's Lost*, 1839' (*NCTR*) how lavish scenes and costumes by Grieve and Planché did not guarantee success for the first revival of Shakespeare's comedy since the seventeenth century, which inaugurated Madame Vestris's management at Covent Garden. Whereas Shakespeare fuses wit and spectacle, the production had the opposite effect so that the *décor* seemed an encumbrance. A subsequent attempt to exploit the growing Victorian appetite for spectacle by the Drury Lane manager, Edward Tyrrell Smith, is described by Peter Winn in '*Nitocris; Or, the Ethiop's Revenge: The Fall of a Colossus*' (*NCTR*), an Egyptian spectacle play by Edward Fitzball that failed disastrously in 1855 in spite of an ingenious publicity campaign. In a separate article (*TN*) Winn discusses fresh instances of 'Multiple Settings on the Early Nineteenth-Century London Stage' employed by Fitzball and their contribution towards the development of the box set.

Henry Irving occupies centre-stage in George Rowell's wide-ranging survey of late Victorian theatre⁹⁹. After an account of Irving's achievement at the Lyceum from 1871 to 1902 which earned the profession its first theatrical knighthood, other actor-managers as well as dramatists of the age receive briefer treatment in an attempt to convey the great variety of Victorian entertainment ranging from music hall, pantomime, and Savoy operas to the launching of Ibsen and Shaw by Grein's Independent Theatre. In a thoroughly researched book¹⁰⁰ Alan Hughes concentrates on Irving's dozen Shakespeare productions representing roughly one-third of his Lyceum *repertoire*. Irving's insights as a performer/interpreter of Shakespeare are inferred from painstaking reconstructions of each production and studied in terms of nineteenth- and twentieth-century literary criticism. This approach works better with some plays than others, producing all of sixty pages for *Hamlet* but only thirty-two pages altogether for *Othello*, *Richard III*, *Romeo and Juliet*, and *Coriolanus*. Heavily documented, it promises to remain the essential reference work on the subject for years to come.

Among the friendships Irving enjoyed with leading figures of his day was that of Frank Matcham, designer of over 150 theatres between 1879 and 1912, who at last receives the full-length study he deserves¹⁰¹. A collection of essays by distinguished specialists and lavishly illustrated, it includes accounts of Matcham the man, the social and economic conditions he worked in, his

⁹⁹ *Theatre in the Age of Irving*, by George Rowell. Drama and Theatre Studies, gen. ed. Kenneth Richards. Blackwell. pp. x + 189. £12.

¹⁰⁰ *Henry Irving, Shakespearean*, by Alan Hughes, foreword by John Russell Brown. CUP. pp. xvi + 304. £18.50.

¹⁰¹ *Frank Matcham Theatre Architect*, ed. by Brian Mercer Walker. Blackstaff. pp. xii + 178. £12.75.

London and provincial theatres, comparison of his architecture with that of his contemporaries, and the story of the recent restoration of his Grand Opera House, Belfast – the project that occasioned this book. It contains a wealth of information which both illuminates Matcham and the various entertainments – music hall, theatre, opera, circus – he accommodated. The penny gaff, an elusive form of popular theatre that flourished in densely populated poor areas of Victorian cities such as the East End of London from the 1830s to the turn of the century, now has a single volume by Paul Sheridan devoted to it¹⁰². The book contains lengthy extracts from contemporary accounts of the gaffs' makeshift theatres, *repertoires*, and teenage audiences, plus illustrations.

John Russell Stephens's valuable book on censorship¹⁰³ traces the shifting attitudes towards political, moral, religious, and sensational elements in plays during the period. He draws fruitfully on the Lord Chamberlain's records, and outlines the personalities of successive Examiners of Plays and the reaction of the public to their censorship. His study shows how the Lord Chamberlain's office began to take initiatives when French dramas of the 1850s challenged the self-enforced moral censorship hitherto demanded by British audiences. There are also accounts of attempts to curb popular obsession with the socially subversive folk-hero Jack Sheppard in the 'Newgate' plays; and of Victorian intolerance of scriptural subjects on stage and of personal allusion to public figures, illustrated, as elsewhere in the book, by telling examples. Studies of Oscar Wilde include H. Montgomery Hyde's lucid introduction to the text of three plays¹⁰⁴: *Lady Windermere's Fan*, *An Ideal Husband*, and the three-act version of *The Importance of Being Earnest* (with selected material from the four-act version included in an appendix). While lacking explanatory footnotes and textual apparatus, it is nevertheless a handy volume within the means of most readers. In '“Horrible Flesh and Blood”' (TN), Kristin Morrison shows that Wilde's sudden adoption of lengthy stage directions in *An Ideal Husband*, far from anticipating Shaw's practice as was previously thought, was in fact learned from Shaw.

Considering that 'no comprehensive general history of the Circus has ever been written in English', George Speaight's history of circus from antiquity to the present is particularly welcome¹⁰⁵. After surveying the skills of acrobats and minstrels from earliest times to the birth of circus in equestrian displays of the late eighteenth century, the book places most weight on circus in Britain, America, and Europe during the nineteenth century. The Victorian era witnessed the essential development of circus as we know it. It was also a period in which 'the worlds of Theatre and the Circus lay close together' to a much greater extent than nowadays, as many of the lively descriptions of nineteenth-century circus acts and venues show. Well illustrated and documented, this is a highly readable book and reasonable at the price.

¹⁰² *Penny Theatres of Victorian London*, by Paul Sheridan. Dennis Dobson. pp. xiv + 106. £5.95.

¹⁰³ *The Censorship of English Drama 1824–1901*, by John Russell Stephens. CUP. pp. xiv + 206. £17.50.

¹⁰⁴ *Oscar Wilde Three Plays: 'Lady Windermere's Fan', 'An Ideal Husband', 'The Importance of Being Earnest'*, intro. by H. Montgomery Hyde. Master Playwrights Series. Eyre. pp. 299. pb £1.50.

¹⁰⁵ *A History of the Circus*, by George Speaight. Tantivy; Barnes. pp. 216. £9.95.

Speaight has also edited two sets of valuable memoirs by a circus acrobat, and a marionette performer. Henry Whiteley recalls his family's appearances in circuses and music halls across Europe from the 1860s to the 1930s, with vivid descriptions of their acts and training procedures¹⁰⁶. The author's manuscript is reproduced in facsimile and supplemented with copious notes and appendixes. An equally useful and well-annotated primary source is the autobiography of Richard Barnard¹⁰⁷. Writing in 1913, he recounts the vicissitudes of touring a marionette show across Britain and Europe in the late nineteenth century at a time when English puppeteers enjoyed international renown. A study to compare with Barnard's experiences is Theodore Hadjipantazis's 'Thomas Holden in Athens' (*TN*) which traces the visits of the Holden marionette troupe to Athens in the 1880s and 1890s and its impact there.

This year sees the *début* of a new journal, *Theatre History Studies*, from the University of North Dakota. Its first volume includes an account by Daniel J. Watermeier of 'Edwin Booth's *Richelieu*', and of 'Charles Kean in the Provinces 1833-1838' by M. Glen Wilson, though at the time of writing this publication has not been available for inspection. In *NCTR* J. P. Wearing has compiled 'Nineteenth-Century Theatre Research: A Bibliography for 1980' which includes books, articles, and dissertations appearing during 1980 together with a few items omitted from previous years.

¹⁰⁶ *Memories of Circus, Variety, etc. As I Knew It*, by Henry Allen Alexander Whiteley, ed. by George Speaight, foreword by Harold A. Whiteley. STR (edition limited to 250 copies). pp. ix + 332. £12.

¹⁰⁷ *The Life and Travels of Richard Barnard Marionette Proprietor*, by Richard Barnard, ed. by George Speaight. STR (edition limited to 350 copies). pp. vi + 97. pb £6.

The Twentieth Century

MICHAEL O'NEILL, JOHN SAUNDERS, SUSAN PAINTER, and
JAMES REDMOND

This chapter has the following sections: 1. The Novel, by Michael O'Neill and John Saunders; 2. Verse, by Susan Painter; 3. Prose Drama, by James Redmond.

1. The Novel

This section has three categories: (a) General Studies, by Michael O'Neill; (b) Individual Authors: 1900–45, by John Saunders; (c) Individual Authors: Post-1945, by Michael O'Neill. The attributions [J.S.] and [M.O'N] denote isolate reviews by the two contributors.

(a) *General Studies*

The relevant volumes of *BHI* and *BNB* provide useful bibliographical aid. *MFS* contains helpful lists of books received and of books reviewed.

Worth-while studies of fiction of the period have appeared in book-length form this year. They cover a wide variety of topics.

Robert Nadeau's *Readings from the New Book of Nature*¹ puts in jeopardy its fascinating theme – the impact of concepts from modern physics on novels – by being ruinously wordy. For those who persevere, though, this study has rewards. Chapter Two, 'Metaphysics and the new physics', is the key chapter for the studies of individual novelists – Fowles, Barth, Updike, Vonnegut, Pynchon, Tom Robbins, DeLillo – that follow. Controversies about the indeterminism or superdeterminism of events are referred to the post-modernist obsession with freedom, chance, the arbitrary. The chapter on Fowles maintains that in *The Aristos* and *The Magus* he 'incorporates concepts from the new physics into the general framework of existentialist thought'. But there is no attempt to evaluate the depth or quality of Fowles's thought. A concluding chapter, invoking the view that 'life is an open-ended, essentially indeterminate process', states the book's central and sometimes facile outlook.

Allon White's *The Uses of Obscurity*² examines the presence of obscurity in modernist fiction and explores the 'different ideological transformations' which it reveals and conceals. White's emphasis and idiom are structuralist, yet

¹ *Readings from the New Book of Nature: Physics and metaphysics in the modern novel*, by Robert Nadeau. UMass. pp. 213. \$17.50.

² *The Uses of Obscurity: The Fiction of Early Modernism*, by Allon White. RKP. pp. 190. £12.

his seriousness rarely grows opaque. Part One discusses the relationship between the 'new difficulty of writing' and a new, 'symptomatic' form of reading, said to have induced 'defensive privacies' in writers. Part Two concentrates on the fiction of Meredith, Conrad, and James. In the chapter on Meredith, White looks at 'texts which suggested that obscurity and secrecy are constitutive of society, personality and even knowledge itself'. 'Joseph Conrad and the rhetoric of enigma' rescues *Heart of Darkness* from the charge of grandiloquence. Precisely because the work 'continuously promises and defers a moment of revelation', it is capable of suggesting 'important things beyond language'. The chapter on James focuses on 'the complex interpenetration of social and sexual censorship against a felt desire to "know"'. White's argument is subtle; he is careful not to 'reduce' his texts.

*Horizons of Assent*³ is less satisfactory. It is an ambitious, but virtually unreadable re-assessment of the ironic imagination in twentieth-century fiction. Its author, Alan Wilde, attempts to 'provide a way of understanding irony as a mode of consciousness'. This attempt involves the creation of difficult categories of thought: *mediate irony*, *disjunctive irony* (characteristic of modernism in its striving towards a 'condition of paradox') and *suspensive irony* (post-modernist in its 'radical vision of multiplicity'). The book's three sections correspond to these modes of irony. Each section begins with a general discussion that touches on a number of authors, then concentrates on Forster, Compton-Burnett, and Barthelme. It is a book that provokes and frustrates the effort to discriminate between the wheat and the chaff. When Wilde's eye is on the particular, he is often perceptive. Take, for instance, his pertinent comments on Isherwood's Berlin stories. Too much of the book, though, is turgid rather than subtle.

Abstraction is a more illuminating presence in Rosemary Jackson's book on fantasy⁴. Perhaps the author devotes too much space to constructing a theory and too little to exploring literary merit. That said, her view of the fantastic as 'a mode of writing which enters a dialogue with the "real" and incorporates that dialogue as part of its essential structure' yields rich dividends. She describes Tolkien and C. S. Lewis as engaged in nostalgic 'transcendentalism', an opinion which will annoy some readers. But her distinction between their desire for 'a "better", more complete reality' and the 'transgressive' work of writers like Peake who 'offers no false promise of redemption' is convincing. Jackson says a lot and suggests more in a short space.

The volume covering the period from 1900 to 1930 in Methuen's 'Contexts' series⁵ is to be welcomed. Inevitably Michael Bell's introductory essay on the modern movements in literature for which the subsequent essays provide a context ranges over familiar ground and there is no new synthesis, but he strikes a nice balance between general formulation and particular analysis, and a sense of personal involvement keeps the impression of 'potted' history at bay. Lawrence, for instance, he claims is misread by those who concentrate on

³ *Horizons of Assent: Modernism, Postmodernism, and the Ironic Imagination*, by Alan Wilde. JHU. pp. xii + 209. \$15.

⁴ *Fantasy: The Literature of Subversion*, by Rosemary Jackson. New Accents. Methuen. pp. viii + 211. hb £6.50. pb £2.95.

⁵ *The Context of English Literature: 1900-1930*, by Michael Bell. Methuen (1980). pp. 248 + 9 illus. hb £9.50, pb £4.95.

prophetic message at the expense of 'novelistic suppleness', while Conrad's 'critique of moral idealism in his work is not betrayed by a compensatory idealism of "Art"'. Such writers resist in part the tendency of modernism to exacerbate the externalization of culture, achieving a sophistication and complexity which excludes the common reader: 'In sum, if the great modernist writers provide a spiritual map of the time, there are others to whom we will turn to find out how to live in that terrain.' Wisely, the other contributors, all from the University of Warwick, have for the most part left us to make the connections between their own disciplines and the literary work. Fred Reid's excellent piece on the disintegration of liberalism mentions no poems or novels, while David Holdcroft admits that the philosophy which influences literature is not necessarily the most important from a philosophical point of view. Christopher Nash sketches in the history of mythology as a mode of thought from Plato to Frazer and Jung, but concludes that the real fascination for the modernists may lie less in the theory than in the 'imaginative constellations', the so-called 'myth-kitty'. R. A. Gekoski's essay on Freud and English literature is largely devoted to an account of Freudian theory as it was available to the English, its impact best seen in indirect manifestations. Freud is viewed as a colleague of the poets and novelists in their attempt to represent the human condition, rather than as an influence. Similarly, Cyril Barrett's summary of revolutions in the visual arts is designed to show what the artists were doing rather than to make a case for the effect, for example, of the cinema on narrative form in the novel. [J.S.]

The second half of the century has also received attention. Robert Hewison's *In Anger*⁶ is a wide-ranging, sharp-minded cultural history of England between 1945 and 1960. Hewison sees in the art of the period 'a criticism of the cultural values that had been passed on to post-war society'. The 'resolutely unexperimental' fiction of 'Angry Young Men' like Amis and Wain is seen as part of a reaction against modernism. Hewison avoids straitjacketing his writers. Discussing the volume of essays called *Declaration*, he points out how its contributors, in agreement about the existence of cultural crisis, 'speak against each other' about the proper response of the artist. Doris Lessing is in favour of political commitment, John Wain wary of its demands. This detail is just one brushstroke from a fascinating canvas.

There are some interesting works on specific topics and their treatment in modern fiction. John McVeagh⁷ sets himself the colossal task of describing the impact of capitalism on the work of creative writers. This involves compressed treatment of works written between 1500 and 1980. Chapter Seven, 'Waste Land to Welfare State', covers the period 1900–80. There are useful if brief readings of writers one would expect to find: Wells, Lawrence, and Conrad are among the novelists looked at from the first half of the century, Amis and Powell from the second. McVeagh notes in post-war writers a 'freedom from inherited antipathy or capitalist guilt'. Considering the subject, the discussion is mercifully lucid. Yet it fails to satisfy the interest it arouses, often being disappointingly content with stating an author's attitude towards capitalism.

⁶ *In Anger: Culture in the Cold War 1945–60*, by Robert Hewison. W&N. pp. 230. £9.95.

⁷ *Tradeful Merchants: The Portrayal of the Capitalist in Literature*, by John McVeagh. RKP. pp. xvi + 221. £11.95.

*Autobiography and Imagination*⁸ aligns autobiographical works by Henry Adams, Henry James, Yeats, Pasternak, Michel Leiris, Sartre, and Nabokov with two traditions of art as defined by Adrian Stokes: the 'carved' which 'asserts its distinctness' and the 'modelled' which tends to 'merge with or envelop the spectator'. Pilling regards the works he discusses as finished compositions in their own right. By means of this finish, author and reader are enabled 'to coexist in a peculiar allegiance'. His subtle readings bear out these claims. In two appendices he looks at the work of two English writers: Henry Green's 'Pack My Bag' and Adrian Stokes's 'Inside Out'. He praises both autobiographies for their 'sustained, if reticent, candour'.

Feminism continues to motivate re-interpretations of fiction. Methuen have brought out Patricia Stubbs's *Women and Fiction: Feminism and the Novel: 1880-1920*⁹ (first published by Harvester in 1979) in paperback. The book provides a critique of writers such as Hardy, George Moore, and H. G. Wells as well as explicitly feminist writers like Olive Schreiner and George Egerton, who re-assessed and redefined traditional images of woman. Books like *Jude the Obscure*, *Tess of the d'Urbervilles*, and *Ann Veronica* fought out, it is argued, the 'struggle to acknowledge women as complete human beings with individual and sexual rights'. Yet Stubbs describes the fiction of the period as embodying 'an evolution, rather than a revolution in the portrayal of women'. Like 'the virgin heroine of the past and her contemporary fictional sister', women in these novels are 'defined through their private emotional experience'. By contrast, Stubbs anticipates an experimental fiction which will 'challenge the fictional tradition which identifies women with private experience'. The author's theoretical bias can lead her to undervalue genuine achievement. This is the case with her reservations about Virginia Woolf, based on the supposed inability of the novelist's artistic theories to 'comfortably accommodate her feminism'. Yet the vigour and independence of the critic's mind are, for the most part, shiningly apparent. (For example, there is a deft demonstration of Henry James's anti-feminism.)

Margaret Crosland's *Beyond the Lighthouse*¹⁰ is light, bright, and sparkling in its appraisals and appreciations of fiction by women this century. The sweep and zest of her approach are delightful; there is a refreshing absence of academic pomposity. On the other hand, the quality of her judgements can be erratic. Much of her praise depends on unexamined assumptions about liveliness and fidelity to life. And her gender-based evaluations – formulations like 'it could only have been written by a woman' recur – need to be explored more fully. The author's best comments flow out of sympathy with her subject (there are good pages on Lessing). When she is less involved, as with Gordimer, she can be brisk and superficial. *Beyond the Lighthouse* prefers appreciation to criticism, and is none the less readable for that.

Two books devoted to women and crime fiction came out this year. *Deadlier*

⁸ *Autobiography and Imagination: Studies in Self-Scrutiny*, by John Pilling. RKP. pp. ix + 178. £10.50.

⁹ *Women and Fiction: Feminism and the Novel: 1880-1920*, by Patricia Stubbs. Methuen. pp. xvi + 263. £4.95.

¹⁰ *Beyond the Lighthouse: English Women Novelists in the Twentieth Century*, by Margaret Crosland. Constable. pp. xvi + 260. £7.50.

*than the Male*¹¹ is as much an entertaining work of socio-literary speculation (why do women write such good crime novels? what is the reason for their success?) as of straight criticism. Part One sketches the genre's development; it offers predictable insights about heroes and heroines in detective novels. Part Two has chapters on Christie, Sayers, Allingham, Tey, and Marsh. It interweaves biography with comments on the fiction. The book's perceptions are sensible rather than profound. Jessica Mann suggests her writers were impelled by a view of life that was profoundly conservative and distrustful of emotional display. She believes that their popularity was due to 'their sharing, and thus providing, the ingrained fantasies of their readers'.

Mary Cadogan and Patricia Craig¹² have written a lively assessment of the roles played by women in the detective story and spy-thriller. Alert to the social attitudes embodied in the fiction they discuss, they provide a wealth of pertinent, often amusing information. This comment on Agatha Christie serves to suggest the pungency of the book's style and the sharpness of its observations: 'It is well-known that Agatha Christie was not so much a novelist as the inventor of a novelty, a peculiarly intricate and entertaining type of puzzle.' For all the changes in the way women detectives have been presented, Craig and Cadogan conclude that the woman detective forms the most striking embodiment of 'two qualities often disallowed for women in the past: the power of action and practical intelligence'.

Fred Inglis calls his study of children's fiction¹³ not so much literary criticism or 'Education with a capital E' as 'social theory'. He aims both to describe and to commend: to look at 'the nature of popular culture' and to understand 'what picture of promise and happiness . . . we believe may be given to our children so that they can live well in the world'. The book is enthusiastic, well informed, and wide ranging. It contains a good chapter on the author's own childhood reading. Its readings of fiction by writers from Lewis Carroll to Ted Hughes crackle with life. Inglis shows a welcome readiness to weigh the worth of the books he discusses, casting a shrewdly sardonic eye on *The Lord of the Rings*: 'Reading Tolkien is sometimes like listening to a schmaltz-Götterdämmerung.' His sense of the use of fictions – 'instruments with which to criticize the gap between vision and actuality' – makes this a stimulating, if at times too didactic, book.

Some of the best work on fiction this year has explored colonial literature and related subjects. Andrew Gurr's *Writers in Exile*¹⁴ proposes that 'the pressures of creative exile on those modern writers who were born in colonies and who took flight to the metropolis could be enormously constructive'. Gurr begins with a general discussion of themes such as 'Home' and 'Homelessness'. The book's main section, its second part, concentrates on Katherine Mansfield, V. S. Naipaul, and Ngugi wa Thiong'o. Gurr traces Mansfield's

¹¹ *Deadlier than the Male: An Investigation into Feminine Crime Writing*, by Jessica Mann. D&C. pp. 256. £9.50.

¹² *The Lady Investigates: Women Detectives and Spies in Fiction*, by Patricia Craig and Mary Cadogan. Gollancz. pp. 252. £9.95.

¹³ *The Promise of Happiness: Value and Meaning in Children's Fiction*, by Fred Inglis. CUP. pp. xiv + 333. £17.50.

¹⁴ *Writers in Exile: The Identity of Home in Modern Literature*, by Andrew Gurr. Harvester. pp. 160. £16.95.

development from expatriate to exile. He suggests that 'it was only pinning herself down to the creation of her home in her fiction which gave her the freedom she had always wanted'. Gurr is sympathetic to Naipaul's attempt 'to impose a vision on the world'. He regards *A House for Mr Biswas* as the culmination of Naipaul's 'personal search for a tradition'. Since then, Naipaul has turned outwards, only to find 'his own alienation reflected everywhere'. In the case of Ngugi, Gurr points to a 'greater degree of political urgency'. Yet Ngugi's dual vision of the novelist as swimmer and watcher is respected. A concluding section touches on Lessing, Rhys, and Patrick White, before claiming for colonial writers 'an enormous escape from the solipsism which has afflicted the central metropolitan tradition of writing'. This assertion, like others in the book, stimulates rather than convinces. But *Writers in Exile* sheds light on a major literary theme and cultural condition.

*Writers and Politics in Nigeria*¹⁵ is shrewd and searching. It begins with an explanation of the difficulties faced by African writers after years of 'cultural distortion'. The 'very act of writing may . . . seem a betrayal, aligning the writer firmly with the developed world'. Booth goes on to sketch the 'ethnic and cultural diversity' which frustrates efforts to establish a 'truly "Nigerian" literature'. Chapter Two, 'Literature and the politics of language', explores the different kinds of English used in Tutuola's *The Palm-Wine Drunkard*, Okara's *The Voice*, and Achebe's *Things Fall Apart*. Chapter Three looks at the political vision of Aluko. Chapter Four traces the way Achebe 'analyses social and political life through a concrete realisation of the contradictions and ambiguities of individual experience'. Chapter Five focuses on Wole Soyinka. Booth lays stress on his 'refusal to simplify', a strength that sometimes borders on 'wilful perversity'. There is a fine reading of *The Interpreters*, of the way we are made 'to participate in the confusions of the characters'.

An altogether more ponderous approach to fiction by black writers is available in Bonnie J. Barthold's *Black Time*¹⁶. The book focuses on the 'black experience of time' and its fictional representations. Essentially, black fiction is seen as striving towards the 'recreation of a community that will allow the resolution of the duality implicit in double-consciousness'. There are interesting sections on, among others, Achebe and Soyinka. But the book's insights into particular novels are made to fit an argument which seems grandiose and inflated.

Another volume in *The Paris Review Interviews* series¹⁷ appeared this year. It includes interviews with three writers of fiction in this period: P. G. Wodehouse, Henry Green, and Kingsley Amis. Wodehouse emerges as endearing yet shrewd. He describes how he writes, offers advice to apprentice humorous writers ('I always feel the thing to go for is speed') and expresses his reluctance to disturb Lord Emsworth now that he is 'free of both his sisters'. Henry Green's interview is the only interview with the novelist on record. It offers a revealing glimpse of an elusive, feline mind and imagination. Green expresses his dislike of the obtrusive author in a characteristically oblique way: 'I hate

¹⁵ *Writers and Politics in Nigeria*, by James Booth. H&S. pp. 190. pb £3.95.

¹⁶ *Black Time: Fiction of Africa, the Caribbean and the United States*, by Bonnie J. Barthold. Yale. pp. x + 209. £11.

¹⁷ *Writers at Work: The Paris Review Interviews, Fifth Series*, ed. by George Plimpton, intro. by Francine du Plessix Gray. S&W. pp. xvii + 387. £8.50.

the portraits of donors in mediaeval triptyches.' Of the futility of imitating writers like Kafka and Joyce, he says: 'They're like cats which have licked the plate clean. You've got to dream up another dish if you're to be a writer.' Kingsley Amis speaks of writing as being to a large extent 'self-entertainment'. He expresses his admiration for Fielding: 'he seems to be very concerned not to bore the reader, to keep the narrative going along'. And, predictably, he talks, in relation to 'experimental prose', of his dislike of 'mystification'. There are some interesting remarks about his own novels – he acknowledges his debt to Larkin for criticisms of the first draft of *Lucky Jim*, contends that in *One Fat Englishman* he was knocking 'British Anti-Americanism' and says that Moti Naidu in *The Anti-Death League* is his favourite character.

(b) *Individual Authors: 1900–45*

Entries in this section are arranged chronologically by date of author's birth. Approaching centenaries may account for the volume of work on Joyce, Woolf, and Lawrence. Appropriately, Joyce studies continue to enjoy the stimulus of recent linguistic theory, while Virginia Woolf benefits from the fruits of feminist thinking. The Cambridge edition of the works of D. H. Lawrence has given us two of the novels, though the expected second volume of the letters has been delayed. Not perhaps a vintage year, but there was much useful work to record.

The re-issue of George Moore's third novel *A Drama in Muslin*¹⁸ is based on the 1886 version rather than the revision of 1915. A. Norman Jeffares's introduction sketches in the Irish 1880s and the activities of Parnell's Land League, of more than passing interest to Moore, himself a County Mayo landlord. The story of five girls and their attempts to catch husbands gave him an opportunity to investigate the changing fortunes of the Catholic gentry and to cast a satirical eye over the Dublin season and its marriage market. Moore likened his book to *A Doll's House* and patches of fine writing cannot obscure the lasting interest of the theme. Sue Thomas (*ELT*) compares the four versions of *The Lake*, examining the strengthening of the characterization of the heroine and the switch from third person narrative to internal description. But by the final edition of 1921, refinements of style are outweighed by deterioration in psychological subtlety. W. Eugene Davis (*ELT*) asks how seriously we can take Moore as a playwright, investigating his collaboration with Barrett Clark on a second version of *Esther Waters: A Play*. Clark had a larger share in the enterprise than Moore allowed, and the resulting work, though never performed, is better than the earlier adaptation which failed on the stage in 1911.

As its title suggests, Dennis Shrubbsall's selection of unpublished letters of W. H. Hudson¹⁹ is of interest mainly to ornithologists. Most were written to fellow naturalist John Harding during the last sixteen years of Hudson's life, and the war and his own fictional activities are relegated to the margins.

Cedric Watts, Cunninghame Graham's biographer, has edited a selection of

¹⁸ *A Drama in Muslin*, by George Moore, intro. by A. Norman Jeffares. Smythe. pp. xv + 329. hb £9.50, pb £3.25.

¹⁹ *Birds of a Feather: Unpublished Letters of W. H. Hudson*, ed. and intro. by Dennis Shrubbsall with ten wood engravings by Marcus Beaven. Moonraker. pp. 108. £6.95.

his writings²⁰ to show the political journalist and the man of letters. The polemical pieces, beginning with Graham's parliamentary maiden speech in 1887, still make exhilarating reading, as their author launches a calculated assault on the establishment in all its forms. The essays and short stories show a similar disregard for the conventions; as Watt notes, nostalgic melancholy alternates with cynical aphorisms, moralizing with mockery. On this evidence, Watts is almost too ready to denigrate the achievement, settling for a view of Graham as a 'vivid personality' rather than a serious writer, but he has produced an exemplary volume. Alexander Maitland's selection from Graham's *Tales of Horsemen* (EdinU) was not available.

The most substantial work on Conrad is by William Bonney²¹, dauntingly eclectic in his consideration of the 'ontic vacancy' at the heart of fiction. He moves easily from Spenser and Schopenhauer to Shklovsky and Stanley Fish, leaving the reader breathless but excited. What was a problem for critics like Leavis and Forster becomes an opportunity for the deconstructionist. Even the 'stupid' Captain MacWhirr is less simple than he seems, a 'psychic cripple' surviving by sheer chance. *Typhoon* itself is built on mythic foundations, set at the winter solstice where light and darkness, the ego and the id, battle it out. In *The Shadow Line* we see not a growth into maturity but a narrator unable to escape his own 'absolutist rhetoric', like all Conrad's heroes powerless against the compulsive human need to resolve the morally neutral cosmos into moral dualities. In his chapter on 'Teleological and Dysteleological Romance' Bonney traces the way in which a genre survives the values it developed to signify. For Conrad, teleological romance is 'just pathology', the *locus amoenus* of tradition unauthentic, but Bonney's redefinition of the genre enables him to say good things about some of the lesser works and to rescue even *The Rescue* from its author's disparagement. Drawing on structuralist discoveries he investigates Conrad's narrative techniques for rendering discontinuity, and a chapter on 'Discontinuous Semiotics' examines Conrad's subversion of traditionally charged vocabulary, his teasing the linguistic medium into self-betrayal. And all this with a lighter touch than such a summary can suggest.

Some of the same ground is covered in Suresh Raval's essay on 'Narrative and Authority in *Lord Jim*' (*ELH*), where the 'sliding' at the heart of the narrative implicates the reader in a movement of contradiction, the whole novel designed to question realistic constructions of reality. More often than with Bonney one feels Raval may be spinning paradoxes within paradoxes, but she navigates these murky waters quite successfully. Like Bonney, Penn R. Szittyá (*ELH*) draws on Frederick Jameson in his reading of 'The Double Narration in *Under Western Eyes*', seeing the novel as 'the story of the story of Razumov'. Conrad's justification of his narrative device, the eye witness account, as a means towards actuality in fact conceals an authorial retreat. Conrad is seen as a self-torturing figure pursuing himself through the fiction, while in *A Personal Record*, written concurrently, he charts an analogous attempt to construct a public self. Christopher Ricks (*EIC*) strikes a lighter note, though in the best traditions of scholarship, in finding a source for the

²⁰ *Selected Writings of Cunninghame Graham*, ed. by Cedric Watts. AUP. pp. 212. £13.50.

²¹ *Thorns and Arabesques: Contexts for Conrad's Fiction*, by William W. Bonney. JHU (1980). pp. xii + 244. £13.10.

pink toads in *Lord Jim*. They appear in the chief officer's DTs but Conrad had met them in George Eliot's *Janet's Repentance*. In 'Knife, Falk and Sexual Selection', Redmond O'Hanlon (*EIC*) sees Falk as Darwin's archetypal male and Herman's niece as his 'primeval woman', as set out in *The Descent of Man*. Ingenious and even persuasive as this is, to quote the tale itself, 'it staggered you to see this reckless expenditure of material upon a chit of a girl'. In 'Coppola's Conrad: The Repetitions of Complicity', Garrett Stewart (*Critl*) puts the emphasis on *Apocalypse Now*, but his use of Hillis Miller's speculations on repetition in narrative and René Girard's *Violence and the Sacred* is relevant to *Heart of Darkness*. The ending of both film and story is to be seen as 'bifocal' rather than confused, and Coppola's departures from the original give access to their common theme at a deeper level.

Conrad's younger son has at last given us his memoirs of the period from 1909 to 1924²², motivated by a desire 'to set the record straight'. Certainly his own personality comes over strongly and sympathetically through the details of an Edwardian childhood. Father and son would play Kim's game, and young John's powers of observation are put to good effect, though mainly to recall food, clothes, and motor cars. Conrad was still expert on a boat after twenty years away from the sea, but the book is two-thirds over before we hear of Conrad the writer. Tantalizingly, the subject was dropped whenever John came into the room.

Both Penguin and Secker offer identical texts of the complete Sherlock Holmes stories, the latter²³ with an introduction by Julian Symons, author of a recent biographical study of Conan Doyle. The original Holmes is seen as answering to the Victorian need for the superman, a fictional counterpart of General Gordon. The hero of the short stories is less of a reasoning machine, endowed with something of Conan Doyle's own humanity, the blend of speculation and rationalism which gives the stories their flavour. Given that rarest of qualities in detective fiction, imagination, Holmes's archaic forensic methods do not matter. The mythic quality of a world which ended, like the last story, in August 1914, is what gives the work its enduring appeal. The Penguin edition²⁴ has only the short preface by Christopher Morley, but is less than half the price.

Three scholars have pooled their work on Yeats's short stories to produce a variorum edition²⁵ of the seventeen first collected in 1897 and other related pieces, comprising the *Secret Rose* and *Red Hanrahan* tales. Their text is based on the page proofs of the *de luxe* edition of *Mythologies* corrected by Yeats in 1932 but never published in that form. Variants are recorded at the foot of the page, and generally follow the pattern more familiar in the poetry. In 'The Wisdom of the King', where in 1895 he 'strode into the great hall', in 1932 he simply 'went to the hall', and the 'vague regret' of the early version is shorn

²² *Joseph Conrad: Times Remembered*, by John Conrad. CUP. pp. xiv + 218; 30 illus. £10.50.

²³ *The Complete Adventures of Sherlock Holmes*, by Sir A. Conan Doyle, intro. by Julian Symons. S&W. pp. vii + 1122. £9.95.

²⁴ *The Penguin Complete Sherlock Holmes*, with a preface by Christopher Morley. Penguin. pp. 1122. £3.95.

²⁵ *The Secret Rose, Stories by W. B. Yeats: A Variorum Edition*, ed. by Phillip L. Marcus, Warwick Gould, and Michael J. Sidnell. CornU. pp. xxxiv + 271. hb £17.10, pb £3.50.

away in the revisions, along with much Paterian preciousness. Not that the changes are all in the same direction; one of the stories, 'The Devil's Book', so altered as to make collation impossible, has an idiomatic directness in the 1892 printing in *The National Observer* quite overlaid by Yeatsian blarney in the 1897 edition of *The Secret Rose*. A fascinating volume, excellently produced, though the general reader would require more explanatory annotation than she or he will find here.

In 'The *Kim* that Nobody Reads' (*SNNTS*) Margaret Peller Feeley uses the discovery of a manuscript which escaped Kipling's customary destruction to illustrate the changes the novel underwent. This working draft from 1900 'differs dramatically' from the published text. 'Highly racist' in tone, perhaps reflecting a still earlier unpublished manuscript, *Mother Maturin*, 'the seed bed for *Kim*', it shows that Kipling the conscious artist was more liberal and humane than his creative daemon. During the revision the balance shifts from West to East as he becomes increasingly disenchanted with imperialist values, and the character of the Lama takes on a wisdom and dignity absent in the earlier version. In a reading of *Something of Myself*, Kipling's autobiography, Harry Ricketts (*PSt*) suggests the kind of approach required by the late stories – 'alert to the possibility of submerged layers'. Beneath the surface layer, the chronological account of the subject's life, with its odd combination of immediacy and reticence, we may discern a second in Kipling's preoccupation with 'the two-sidedness of Fate', on a personal and national level. A third layer concerns his search not so much for a self as for a home, while a fourth reveals his distrust of America, illustrated in a series of 'parable anecdotes'. The final section, for all its modest title, is full of forebodings, and 'later than you think' might be a subtitle for the whole book.

Frank McConnell's study of H. G. Wells²⁶ initiates a series designed to take science fiction seriously as literature. An opening chapter on Wells's career is followed by another on his background in the 'Age of Unease', investigating the 'Darwinian problem' which was to occupy his attention for a lifetime. The scientific romances explore the same themes as the 'realistic' novels Wells was writing in the 1900s and like them are addressed to the question 'How shall man live through his own coming of age?' Wells's vision of science is essentially modern, relatable to Heisenberg and Kurt Gödel as well as to the Romantic tradition with its exaltation of the individual mind in the face of the universe of things. *The Time Machine* is 'a lyrical meditation on the nature and terror of time itself', as was Shelley's *Mont Blanc*. In *The War of the Worlds*, the Martians are an invasion from our own future, while Prendick's experiences on the island of Doctor Moreau raise questions about the civilization to which he returns. *The Invisible Man* is among other things a subtle critique of the conventions of the 'realistic' novel, where the hero's progress can be seen in terms of an increasing visibility. After 1903 the worries and uncertainties of the fantasies give way to the Utopian message, though it is part of McConnell's case that if the later Utopias are flawed, they are 'flawed honourably', and successes like *Tono-Bungay* are still to come. Certainly he fully justifies his claims for Wells as a serious writer, while giving us a book admirably calculated to appeal both to specialist and common reader.

Tono-Bungay is the text for Linda Anderson's stimulating discussion of self

²⁶ *The Science Fiction of H. G. Wells*, by Frank McConnell. OUP. pp. 235. £4.95.

and society in Wells (*MFS*), though she begins with his dispute with Henry James. Wells's objection to the Jamesian tendency of art as a subjective ordering capable 'only of understanding the process of its own relationship to reality' is more sophisticated than is generally allowed. For Wells, the relationship between 'self-conception and lived reality' is central, reflected in the narrative organization of the novel, which gives us not simply a picture of society but an illustration of the way in which society defines the individual. The pessimism of the conclusion foreshadows Wells's movement away from art in an attempt to change society, a more honourable course, Dr Anderson would have us believe, than a Jamesian retreat into the formal possibilities of his medium.

In an essay on Arnold Bennett and Impressionism (*ELT*) Randall Craig argues that, while Bennett avoided the innovative techniques of some of his contemporaries, he did not simply pile up brute facts as Virginia Woolf claimed, but revitalized the 'railroad novel' by incorporating 'the optics of fiction' into the tradition of realism. Quoting from *The Old Wives' Tale* and *The Author's Craft* Craig illustrates Bennett's use of the phenomenal world to suggest inward experience, his description of environment to depict the forces which shape individuals. A writer so prolific and at the height of his fame so widely reviewed as Bennett raises problems for the editor of a recent 'Critical Heritage' volume²⁷. James Hepburn tackles them by concentrating on twenty-five titles, though his lengthy introduction sketches in the critical reception of the whole output and reviews of particular books are interspersed with letters from friends and more general opinions. Among the latter is Virginia Woolf's 1924 *Criterion* article, 'doubtless the most influential and damaging piece of criticism of Bennett that ever appeared', but in Hepburn's eyes unoriginal and 'ill-considered'. It is true that early reviewers often praised Bennett's psychological subtlety, and that as early as 1902 George Sturt is complaining in a letter that 'the *people* do not come close enough . . . your book is a sort of document – a scientific treatise'. In fact, although there is much good criticism in these pages (and as Hepburn notes, it is the first collection of criticism of Bennett ever to be published), there is little to shake our preconceptions about the author and the man. Hepburn has written elsewhere about Bennett's artistry, and here is content to celebrate the 'master craftsman' of the obituary in the *Staffordshire Sentinel*, the author largely ignored by the literary establishment but still remembered by the borrowers in the public libraries.

Most of us know what we know of the life of Hector Hugh Munro from his sister Ethel's memoir in the Bodley Head omnibus edition, and his new biographer, A. J. Langguth²⁸, has to rely on it for most of his information about a childhood less happy than the formidable Ethel was prepared to admit. Once 'Saki' gets to London and the early successes in the *Westminster Gazette*, Langguth is able to speculate about his 'chumming', as Ethel called it, with various young men, and the relationship between the figure of Reginald and Oscar Wilde's rueful witticisms. Alternately coy and censorious, he follows his subject's career as a reporter in the Balkans, then back to Paris and London. In

²⁷ *Arnold Bennett: The Critical Heritage*, ed. by James Hepburn. RKP. pp. xx + 554. £18.50.

²⁸ *Saki: A Life of Hector Hugh Munro, with six short stories never before collected*, by A. J. Langguth. HH. pp. 366; 20 illus. £12.50.

brief analyses of some of the stories he attempts to discover the secret of Saki's success: 'The reader laughs with delight at the absolute rightness to his language.' The reader will be less often amused by Langguth's own prose, but he fills out the details of what is often a sad story. The outbreak of war turned the bright social commentator into a bitter moralist, and a sniper's bullet rescued Munro from his own sense of futility. The book also includes six non-vintage stories missed from the posthumous collections.

Robert Green has written the first full-length study of Ford Madox Ford²⁹ by an English critic. Adopting an historicist approach, he gives us a context for Ford's formal innovations, seeing the early attempts at a condition-of-England novel as hampered by his late Victorian aestheticism, nostalgia, and impressionism which replaced detailed social analysis. But his historical trilogy, *The Fifth Queen*, is not simply cardboard; 'rooted in social and economic foundations', it is a useful work-out for *Parade's End* twenty years later. Ford's pessimism about politics in the years leading up to 1914 is contrasted with Wells's, and it was not until *The Good Soldier* that he succeeded in 'objectifying despair'. Yet his new-found modernism is counterbalanced by an interest in land and money, preventing the book from becoming a hollow paradigm. The Tietjens series has a historical solidity, a Tolstoyan wholeness of vision, absent in the more spectacular *The Good Soldier*; and Green defends *Last Post* as embodying in its formal divergencies from the three previous novels 'the historical genesis of modernism itself'. Subsequently, Ford turns away from history to myth and romance and 'the gourmandisation of politics', which Green can only record with sadness. Green has more to say along these lines in an essay in *ELH* on the 'exploded traditions' of Ford, where he connects his infrequent success as a novelist with his attempt to reconcile the nineteenth-century view of the artist as prophet with modernist notions of self-effacement. However, Ford is at his best in the immediate post-war period when historical crises 'validate the novelist's inner disjunctions'. His expressionist methods are convincing when the time is out of joint, and he is able to attack the establishment from within through a parodic overstatement of the establishment's own values. One is grateful that Dr Green was able to pursue his account of Ford at greater length. T. C. Moser's *The Life in the Fiction of F. M. Ford* (Princeton) was not available.

A new Father Brown story, 'The Donnington Affair', appears in the Winter issue of *CRev*. Max Pemberton, editor of *The Premier Magazine* in 1914, wrote the story of a crime, and Chesterton provided the ingenious solution the following month. Peter R. Hunt traces the influence of Dickens on Chesterton's imaginative writing, drawing attention to the 'Pickwickian' tone, and the discursive, anecdotal form of his essays. He has little to say about Chesterton's aversion to the darker elements in Dickens, but it seems he pursues this point in his Ph.D. thesis, summarized in 'News and Comments'. Gordon MacDonald has a more ambitious piece on Chesterton and the Diasporas, taking up Owen Dudley Edwards's earlier article and making Chesterton's attempt to retrieve a vanished tradition out of his own rootlessness the occasion for wide-ranging reflections on Western civilization. Less strenuous is the article by L'Abbé Yves Denis, who fills in the theological background to Chesterton's social

²⁹ *Ford Madox Ford: Prose and Politics*, by Robert Green. CUP. pp. xv + 218. £16.50.

thought, stressing the relationship of his 'metaphysical realism' and understanding of the dogma of the Incarnation to his social and economic theories with enviable clarity. Penguin have re-issued the 1929 Cassell text of the Father Brown stories³⁰.

In *ELT* Philip E. Ray investigates the villain in the spy novels of John Buchan, arbitrating between the views of Himmelfarb, Harper, and Hart, and detailing the situation of the spy novel before the appearance of *The Power House* in 1913. He insists that we have to take the villains seriously, and Buchan is given the credit for making a respectable tradition available to his successors when crude anti-German feeling threatened to destroy it. Macdonald have re-issued Buchan's last novel, *Sick Heart River*³¹.

Another pioneer is the subject of a French study sympathetically translated by Kenneth Gunnell. David Lindsay³², author of *A Voyage to Arcturus*, in the opinion of his own publisher 'imagined superbly' but 'wrote abominably'. Professor Sellin is more concerned with the ideas than the prose style, and with the life as it is reflected in the work. Recurrent features of the novels, like the killing of the father and reverencing of the eternal female, he traces back to Lindsay's desertion by his own father at an early age. His 'superiority complex' informs the psychic patterning of the fiction, which is explored a shade mechanically. It is no accident, we are told at one point, that the characters in quest for the Sublime all wear tweed jackets. Lindsay's conception of the Sublime is treated at length and his rather banal *Philosophical Notes* quoted in detail, in what will be an invaluable book for anyone prepared to give the fantasy fiction this degree of attention.

Michael Waldberg's book on Gurdjieff³³, published in France in 1973, has now been translated by Steve Cox. As an approach to his ideas it is disconcertingly oblique, perhaps necessarily, since 'to bewilder, baffle and disorientate are the paramount actions of the master'. Certainly we get a flavour of the original, and some sense of a figure known to most of us only in connection with Katherine Mansfield, but the Anglo-Saxon mind is unlikely to succumb to these heady charms.

In *ELT* Judith Scherer Herz continues her work on E. M. Forster's short stories in an essay centring on *The Life To Come*. Through detailed analysis of metaphor she examines the sudden modulations from social gesture to prophecy, defending it against the charge of whimsy. The story, in her stimulating but slightly opaque reading, contains 'holy truths', an attempt to imagine a theology true to the full range of man's longings and desires. Donald Watt (*MP*) discusses Forster's literary criticism, ranging from the undergraduate essays to the published work almost half a century later, finding a unifying principle in his commitment to the personal, the passionate, and the poetic. Forster's preference for 'sprawling richness' over Jamesian patterning, his belief in a 'secret life', deeper than observable experience, links his youthful

³⁰ *The Penguin Complete Father Brown*, by G. K. Chesterton. Penguin. pp. 718. £3.95.

³¹ *Sick Heart River*, by John Buchan. Macdonald. pp. 232. £6.95.

³² *The Life and Works of David Lindsay*, by Bernard Sellin, trans. by Kenneth Gunnell, intro. by Colin Wilson. CUP. pp. xxiii + 257. £17.50.

³³ *Gurdjieff: An Approach to His Ideas*, by Michael Waldberg, trans. by Steve Cox. RKP. pp. xi + 158. £3.95.

impatience with the eighteenth century, his objections to *Ulysses*, and his championing of Lawrence. Probably it also explains his affection for his own *The Longest Journey*. Forster is one of the authors who figures in an essay by Peter Conradi (*ELH*) on 'The Metaphysical Hostess: the Cult of Personal Relations in the Modern English Novel'. Seeking a provenance for a recurrent literary type he moves forward to Iris Murdoch and back to James's Mrs Brookenham (in *The Awkward Age*), but concentrates on 'the four great Bloomsbury novels', two by Forster and two by Woolf. Taking up Barbara Hardy's doubts about the adequacy of the female figures in *Howards End*, *To The Lighthouse*, *Mrs Dalloway*, and *A Passage to India*, he argues that these novels 'simultaneously proffer and withdraw symbolic meaning', the comedy in both Woolf and Forster functioning as 'a kind of ironic glue' holding poetry and materialism together. Mrs Ramsay's solipsism is criticized, and the sterility of Mrs Dalloway's social role recognized, while *Howards End* demonstrates more scepticism about its own moral positives than Barbara Hardy is prepared to recognize.

Eminent Victorians, another Bloomsbury product, is the subject of an essay by Ira Bruce Nadel in *PSt*. In 'Strachey's Subtler Strategy', drawing on Park Honan's exposition of metaphor as providing 'the moment when "meaning" becomes interpretation', he illustrates the way in which Strachey's choice of tropes illuminates both his subjects and his own divided self. Classifying the military, animal, and 'Titanic' metaphors in Strachey's biographies he shows how they are at once a critique of Victorianism and themselves quintessentially Victorian.

The centenary of the birth of P. G. Wodehouse produced a number of books, most substantially in the shape of a new biography by Benny Green³⁴. Predictably, Wodehouse's years as a Broadway song-writer receive some emphasis, for Green not 'a baffling aberration' but a major influence on his subsequent achievement as a 'gravely comic moralist'. Green also comments on the 'sheer madness' of Wodehouse's agreement to broadcast on Nazi radio in 1941, and the five talks are printed in Iain Sproat's *Wodehouse at War*³⁵. A far cry from Pound's broadcasts on Rome Radio, these gently mocking reminiscences of his experience as an internee make it easy for Sproat to vindicate Plum against the vituperation current at the time.

*A Wodehouse Companion*³⁶ is just that: a companion to the *œuvre* that lists the plots of ninety-two novels and short-story collections, reprints original illustrations (a particularly lively one is accompanied by the caption, 'Rupert Baxter sprang into the air with a sharp cry'), and offers profiles of characters in the books. There is not much literary criticism. One wishes, for instance, that the link between Jeeves and Bertie and the literary archetype of 'brainy servant and foolish master' had been followed up. But it is an enjoyable book. *The World of P. G. Wodehouse*³⁷ by Herbert Warren Wind is unashamedly breezy. The successful career is rehearsed, the prodigious energy marvelled

³⁴ *P. G. Wodehouse: A Literary Biography*, by Benny Green. Joseph. pp. 256. £8.95.

³⁵ *Wodehouse at War: The extraordinary truth about P. G. Wodehouse's broadcasts on Nazi radio*, by Iain Sproat. Milner. pp. 167. £8.95.

³⁶ *A Wodehouse Companion*, by Richard Usborne. HH. pp. 169. £12.50.

³⁷ *The World of P. G. Wodehouse*, by Herbert Warren Wind. Hutchinson. pp. 93. £5.95.

over, the war-time broadcasts put into context, the working methods examined. Again, there is little literary criticism. When Wind has a go, his idiom seems perilously Drone-like: 'It is not uncommon for writers . . . to lose a little of the spin of the ball as they grow older, but . . .' Nevertheless, *The World of P. G. Wodehouse* is unpretentious and readable. [M.O'N.]

Olaf Stapleton is the subject of an essay by John Huntington in *ConL*. Concentrating on the first and best novel, *Last and First Men*, he explores Stapleton's formal innovations for rendering the future without defusing its potential for the unforeseen. Where most SF novels treat the future simply as the past seen from a later present, Stapleton develops a dialectical interplay between the coherent narrative voice and the interrupted story-line, so that the book 'serenely disorders us while pretending to be ordering'. This same process is able to suggest the extraordinary perception attained by the Last Men, while revealing its limitations. The whole is held together by the symphonic analogy which Stapleton incorporates into the book.

Book-length studies of Joyce this year divide sharply into two camps: the introductory and the specialized. Sidney Bolt's welcome addition to the Longman *Preface* series³⁸ belongs with the former group. It begins with a brisk, sensible sketching in of contexts. The 'Biographical Background' brings out Joyce's 'irrepressible resilience'. The 'Cultural Background' crisply discusses such issues as aestheticism, realism, symbolism, and point of view. There are helpful comments about style: 'For Joyce, style is a means of presenting the reader with a problem: why is this text written in this particular way?' In the second part, a 'Critical Survey' of individual works, the same clear relevance is sustained. The author argues persuasively for a reading of *A Portrait of the Artist* as 'understandingly ironic'. He is particularly good on 'the process of metamorphosis by which . . . realistic detail is transformed into symbol'. Bolt has mastered the art of conveying subtle insights in unopaque language. In his pages on *Ulysses*, he rightly insists that the book's life 'is all in its details'. He is not alone in feeling slightly uneasy about the book's multiple 'designs and correspondences', and offers several explanations for their presence. Possibly the best is this: 'What Joyce did achieve, however, was a book which is very *like* life – full of meaning, but hard to understand.' This problem of meaning is raised far more acutely by *Finnegans Wake*, a book whose 'structure seems to have been specially devised to baffle comprehension'. None the less, Bolt sets out lucidly what he takes to be the novel's cyclical nature, providing a good reading of the story of 'The Prankquean'. This is an intelligent, well-written book, ideal for students coming to Joyce for the first time. *

By contrast, Mary Reynolds' *Joyce and Dante*³⁹ suffers from a lack of proportion. As Steve Reed has suggested in a recent issue of *JJB*, the book contains 'great stretches of unconvincing comparisons, based upon slender, and even non-existent, allusions by Joyce to Dante'. The author is at her best when pointing out and commenting on allusions that are unquestionably operative in Joyce. There are valuable and suggestive pages on Joyce's use of Dante in *Dubliners*. Yet even here what in Joyce is delicately subliminal is made heavy-handed: 'The allusive pattern of *Dubliners* is signalled by rhetorical clue.' When, as in discussion of 'The Sirens' episode, she is concerned to

³⁸ *A Preface to James Joyce*, by Sidney Bolt. Longman. pp. xiii + 202. £4.50.

³⁹ *Joyce and Dante*, by Mary T. Reynolds. Princeton. pp. xix + 375. £16.10.

map 'Joyce's larger mimetic constructions', she can say good things about Joyce and Dante individually without making her separate observations cohere satisfactorily: 'One of Dante's notable effects in the *Divine Comedy* is the linkage of sound and meaning, and a comparable achievement lies at the heart of Joyce's technical accomplishment in *Sirens*.' Here as elsewhere, the author's language shows the strain of trying to establish connections between Joyce and Dante. The book is useful for its wealth of detail, though; the patterns it weaves are sometimes stimulating.

Jackson Cope's new study⁴⁰ is very much a book for the Joycean. It, too, is concerned with the 'Dantesque parody' behind *Dubliners*. But its central concern is with the city as a presiding image in Joyce. We begin with James Thomson's *The City of Dreadful Night* and end with *From Egyptian Rubbish-heaps* by James Hope Moulton. The argument's procedure is associative, and none the less suited to its subject for that. Cope points out the impact on the European imagination of Schliemann's expeditions to Troy and Mycenae. He argues that D'Annunzio's *La Città Morta* and *Il fuoco*, influenced by a reading of Schliemann's *Mycenae*, showed Joyce 'the way past *Stephen Hero* to *A Portrait of the Artist as a Young Man*'. By way of 'A Little Cloud', *Dubliners* is compared with Eliot's own vision of the city in *The Waste Land*. Perhaps *Dubliners* too quickly becomes a record of 'the city of the dead'. Cope does not seem interested in the relationship between literal and allusive planes of meaning; as a consequence, his study makes Joyce over into its own obsessive image. The work grows more mystical in its dealings with *Ulysses* which is related to cabalistic texts and to the Egyptian *Book of the Dead*. *Finnegans Wake*'s use of Egyptian materials is seen as reflecting its interest in the fusion of origins and ends. *Joyce's Cities* binds its materials together with great skill, and considerably deepens our understanding of Joyce's archetypal imagination.

Against 'novelistic' and 'spatial' approaches, Karen Lawrence concentrates, in her reading of *Ulysses*⁴¹, on the novel's 'radical stylistic and modal changes'. Stressing the 'discontinuity of the narrative as it dons various stylistic masks', she argues that *Ulysses* is 'deliberately antirevelatory'. The result is a sophisticated study of the novel. At times the author's desire to maintain an original thesis is too apparent; the heart momentarily sinks to discover that the kernel of this thesis is the recognition that 'style, plot, narrator, and genre are all in one way or another revealed as fictions'. Despite this, the author is commendably aware that *Ulysses* is not only about 'writing (and reading) novels, but also about living life'. Lawrence's critical sensibility is evident throughout. One grows to trust her evaluations of tone and style – as with her contention that the 'Oxen of the Sun' episode uses its multiple styles to prevent us from 'assigning one style as the voice of the author'. Absorbing and subtle, her readings of the later books justify her conclusion that the novel is 'beyond what we generally mean by affirmation or negation; it shows us all kinds of truths about life but doesn't sum it up in any one statement of meaning'.

The Joycean Way: A Topographical Guide to 'Dubliners' & 'A Portrait of the

⁴⁰ *Joyce's Cities: Archaeologies of the Soul*, by Jackson I. Cope. JHU. pp. xiii + 144. \$12.95.

⁴¹ *The Odyssey of Style in Ulysses*, by Karen Lawrence. Princeton. pp. xi + 229. £13.90.

*Artist as a Young Man*⁴² interleaves its text with maps and photographs in an effort to be both 'a simple aid to the Dublin tourist in search of Joyceana' and to offer material 'of a critical nature'. The authors feel that Joyce's 'surface naturalism' is more important than has been recognized. Their book is a labour of love that runs the risk of being laborious. Nevertheless, most readers of Joyce will find the photographs and accompanying captions a source of interest. The book renews one's sense of the way art feeds off life and sends one back to the texts with an enriched sense of their topographical reality. The commentary is level-headed and detailed; the authors address themselves to the question about Joyce which their work provokes: 'How much of the environmental background does he create purely from his imagination and how much does he take from observable fact about the city?' Their answer is hedged: Joyce does select, but he would have expected his readers to see much that eludes the modern reader.

Roland McHugh's short but excellent *The Finnegans Wake Experience*⁴³ is a different sort of guidebook. It explains how he came to be fascinated, not to say obsessed, by *Finnegans Wake*, and it introduces Joyce's formidable work, too often 'seen distantly and from without, like a darkened powerhouse on the skyline'. His study is a pleasing mixture of enthusiasm and knowledge. The opening chapter, 'Samples', sets out the problems and rewards of reading *Finnegans Wake*. By concentrating on individual passages, McHugh substantiates his claim that 'FW must always mean many things at once'. He points to the significance of the *sigla* employed by Joyce in his manuscripts, their intimation of 'a single composite personality' in the text. Succeeding chapters grow more autobiographical: they give a lively account of McHugh's responses to *Finnegans Wake*, to other people's opinions about the book, to the manuscripts in the British Museum, to the Buffalo notebooks, to Ireland itself. There is an intriguing transcript of the first session of the 'European *Finnegans Wake* Study Group', where the participants sound as if they were playing a superior form of *Call My Bluff*: 'Leo Knuth: Malora? Hodgart: Sounds Russian. Clive Hart: Capital M: who is intended?' To be relaxed, erudite, perceptive, and humane is not easy. McHugh manages it with aplomb.

In a general study of the comic novel⁴⁴, Robert Polhemus devotes a chapter, 'The Comic Gospel of "Shem"', to *Finnegans Wake*. He argues that Joyce tries in *Finnegans Wake* to 'create a comic Bible'. By focusing on the 'Shem' section, Book 1 section 7, he explores the book's 'miraculous sense of humour that can transform, mock, and consecrate almost anything'. The comic pattern is traced with almost dismaying ease, despite recognition of the text's difficulty. Polhemus claims Joyce's inventiveness amounts to 'an epiphany of the energy of words'; his chapter supports this assertion with vigour.

Though the reviewer was unable to see the first three numbers of *JJQ*, there was no shortage of articles on Joyce. *The Genres of the Irish Literary Revival*⁴⁵

⁴² *The Joycean Way: A Topographical Guide to 'Dubliners' & 'A Portrait of the Artist as a Young Man'*, by Bruce Bidwell and Linda Heffer. Wolfhound. pp. 144.

⁴³ *The Finnegans Wake Experience*, by Roland McHugh. IAP. pp. 123. hb £7, pb £3.50.

⁴⁴ *Comic Faith: The Great Tradition from Austen to Joyce*, by Robert Polhemus. UChic (1980). pp. 398. \$25.

⁴⁵ *The Genres of the Irish Literary Revival*, ed. by Ronald Schleifer. Pilgrim and Wolfhound (1980). pp. 193. \$16.95

contains two essays devoted to Joyce. Jackson I. Cope's 'Joyce's Waste Land' includes material printed in the first chapter of *Joyce's Cities*. Like the book, the article argues that '*Dubliners* . . . was finally shaped in the image of a barren city of the dead'. 'A Beginning: Simplification, Story, and Discourse in Joyce's "The Sisters"' by Thomas F. Stanley sees *Dubliners* as a work in which 'Joyce begins to give priority to the word over the world'. He views the progressive versions of 'The Sisters' as representing a tentative movement from the 'realistic/naturalistic to the modernist text'. His arguments are persuasive. Joyce yields much to a criticism which focuses on the self-reflexivity of language.

JJQ's Summer number carries an article by Tilly Eggers which discusses the imaging of women in Joyce, especially in *The Dead*. She maintains that 'Gretta exists beyond the perspectives on her, but through the creative process of reading the reader participates in her reality'. She puts her antisexist view of Joyce with skill, though there is a certain woodenness about her understanding of the way Joyce creates character in 'the ambiguity of humanity' – a phrase both hard to understand and close to cliché. In the same issue 'Funfersum: Dialogue as Metafictional Technique in the "Cyclops" Episode of *Ulysses*' by Mary Beth Pringle sees the "'I-narration"' as an integral part of a metafictional verbal construct'. Both the article and the statistical tables that accompany it contribute little to an understanding of the novel.

JJB continues to flourish. The February issue contains an interesting article by Giorgio Melchiori, called 'The Language of Politics and the Politics of Language'. This includes a translation of an unpublished letter from Joyce to the Italian publisher, Angelo Fortunato Formiggini. In the letter, Joyce offered to reprint the articles on Ireland that he had contributed to the *Piccolo della Sera* between 1907 and 1912. This offer is seen as 'a way of giving finality to his work as a political writer', though subsequently Joyce was to concentrate on 'the politics of language'. This matter of Joyce's politics is the subject of a brilliant, hard-edged review article by Seamus Deane in the same issue. Reviewing Domenico Manganiello's *Joyce's Politics* (YW 61.358) Deane acutely summarizes the view which underpins Joyce's political ambivalences: 'History is a betrayal of possibility. The only realm in which that betrayal can be overcome is in the realm of language.'

George O'Brien (*YES*) touches on Joyce's rejection of nationalist rhetoric, a rejection that culminates in the 'Cyclops' episode where we are made aware of 'what it is like to be on the receiving end of such rhetoric'. In *ELH* Hugh Kenner discusses the hand-setting of *Ulysses*. He praises the skill of the Dijon compositors, especially their ability to accommodate Joyce's 'insertions', an operation which took place with 'a remarkably low incidence of disaster'. The aesthetic consequence of typographical pressures was, in Kenner's view, that Joyce 'revised later episodes of *Ulysses* to exploit details of earlier ones, but not vice versa'.

Robert Adam Day's 'Joyce's Gnomons, Lenehan, and the Persistence of an Image' (*Novel*) considers 'how Lenehan, a very minor character indeed, grew in Joyce's mind'. Elaborately playful in tone, the article contends that the 'gnomons' or emblems which accompany Lenehan work to create him as 'the formula of pseudo-betrayal with sexual overtones'. Those interested in a structuralist reading of 'character' will enjoy this. 'Feeding the Spoiled Priest: Carleton, Moore, and the Anglo-Irish Short Story' (*SSF*) by Elizabeth Harris

suggests that Moore pointed the way forward for Joyce and others by demonstrating the 'possibilities for an international Anglo-Irish short story, a synthesis in English of European literary forms and Irish formal and "contextual" elements'. [Joyce reviews by M.O'N.]

In *Virginia Woolf's Quarrel with Grieving*⁴⁶ Mark Spilka brings together some of the psycholiterary speculations he has recently published in learned journals, drawing on the material in *Moments of Being*, and suggesting that 'her life-long inability to love . . . seems to have been peculiarly intertwined with her lifelong inability to grieve'. The figure the thirteen-year-old Virginia imagined she saw at her dead mother's bedside Spilka identifies with Herbert Duckworth, Julia Stephen's first husband, whom the mother rejoins in death, to the child's exclusion. Connected with her emotions on that occasion are those aroused by the still earlier erotic attentions of her half-brothers, the whole forming a complex from which she could escape into 'spinsterly independence' only after more than half a life-time. A similiar inability to grieve, this time for the death of Evans, his superior officer, is at the root of Septimus's problems in *Mrs Dalloway*, where Clarissa's vicarious experience of his suicide is seen as an evasion of the author's own problems, 'a psycho-literary copout'. With Lily Briscoe she does better, though in Spilka's view *To the Lighthouse* is a less successful therapeutic exercise than its author imagined. Her long-delayed adolescent rebellion only comes with *The Years*, and is perhaps achieved only in 'A Sketch of the Past' less than two years before her own death. Readers must decide for themselves how much of this kind of thing they can take, or whether they can accept Spilka's somewhat sceptical view of the supposed centrality of her later feminism.

For Jane Marcus, editor of a collection of feminist essays on Virginia Woolf⁴⁷, she is 'a guerilla fighter in a Victorian skirt' and her mother's acquiescence in the choice of her Christian name was to prove 'far more destructive to female identity than any sibling groping in the dark'. The twelve essays that follow range over all the novels but share a common purpose: 'Participating in the collective sublime of Woolf's narrative voice, we share her dangerous mission, become co-conspirators against culture.' Jane Marcus's opening essay and Ellen Hawkes's piece on 'Woolf's Magical Garden of Women' aim to set her in a feminine context, the latter exploring her relationship with Vanessa, Violet, Vita, and Ethel Smyth. Louise A. DeSalvo takes up the 1906 manuscript, 'The Journal of Mistress Joan Martyn', as presaging the author's lifelong concern with the role of women in history and as demonstrating her epic quest for a mythic mother as muse. Madeline Moore chooses *The Voyage Out* as the novel where Woolf was least able to transform her own experience into fiction. Moore shows how the earlier versions emphasize Rachel's memories of her mother, and uses Jane Harrison's myth of mother and maiden to bring into perspective some of the ambiguities in the book. Her suggestion that Woolf is using the conventions of the pastoral to comment on the psychological and social dilemmas of the characters, though a little unwieldy, is more persuasive than one might expect. Judy Little's reading of *Jacob's Room* again relates it to literary genre, this time to the *bildungsroman*, seeing the effect as parodic and

⁴⁶ *Virginia Woolf's Quarrel with Grieving*, by Mark Spilka, UNeb. pp. xii + 142. £9.

⁴⁷ *New Feminist Essays on Virginia Woolf*, ed. by Jane Marcus, Macmillan. pp. xx + 272. £15.

comic, the humour directed both at the fashionable form and the male hero it generally featured, though the laughter is sympathetic. Suzette A. Henke reads *Mrs Dalloway* as a scathing indictment of the British class system and patriarchy, noting that the early draft opposes Clarissa and the Prime Minister in symbolic antagonism. Her vision of the final party as a version of the Mass with Septimus as sacrificial victim and Clarissa as priest seems less valuable. Jane Lilienfield's setting of *To the Lighthouse* in the context of Victorian ideas on marriage involves some interesting documentation rather than a radical revaluation of the novel, though at the end we are invited to see 'Mrs Ramsay's mode blasted apart' leaving Lily free to accept her validity as a single woman. J. J. Wilson claims, unconvincingly, that the supposed difficulties of *Orlando* recede if we recognize its place in the genre of the 'anti-novel', with Sterne and Diderot among its earlier exponents. In 'Private Brother, Public World' Sara Ruddick sees the death of Thoby Stephen as transmuted and resolved in the fiction. Her drift is not always clear, but she comes to rest with *The Waves* and Percival as the symbolic centre and brother-figure *par excellence*, in one of the best pieces in this collection. The same cannot be said for Susan Squier's essay on 'The Politics of City Space in *The Years*', where a pillar box is interpreted as a triple image of the different modes of repression (societal, sexual, psychological) Woolf presents. Perhaps, though, the male reviewer is growing weary of the prevailing tone, and increasingly persuaded that Virginia Woolf's interests were more varied than those of her critics. Mention though should be made of Selma Meyerowitz's piece on the short stories, and Nora Eisenberg's linking of the recently published essay 'Anon' and *Between the Acts* with the author's search for a truly feminine language. Whether or not one accepts the high valuation of the later novels, undeniably feminism has lent an urgency and excitement to much of the work presented here.

Susan Squier's uncompromising tones are to be heard again in her reflections on the 'mirror encounter' in Woolf's works (*TCL*). She examines instances both of mirror-gazing in the fiction and the masculine need of women as magnifying mirrors for their own egos: 'depletion and denial of a woman's identity is the ultimate product of the mother-monopoly's pathological legacy, the hatred and fear of woman'. Echoing Dorothy Dinnerstein's *The Mermaid and the Minotaur*, she argues that the way out is for men to become mothers too, so far as they are able. Carolyn G. Heilbrun, also in *TCL*, writes on Virginia Woolf in her fifties, when she embarked on the 'uniquely female' late achievements; Heilbrun charts her struggle with her earlier objections to Lawrencean 'preaching' and speculates on the reasons for her suicide. E. L. Bishop (*TCL*) sees *The Voyage Out* as prefiguring the later explorations of the ways in which language can encompass experience, Rachel's love leading her to a greater engagement with external reality. But language also draws attention to the gulf between the original sensory impact and the abstract cypher. Only with Terence's repeated 'Rachel! Rachel!' is language restored to its full metaphysical intensity. Like Judy Little, Alex Zwerdling (*ELH*) approaches *Jacob's Room* by relating it to the classic *bildungsroman*, seeing it as a revisionist elegy for the lost generation, a challenge to the unexamined idea of the 'promising young man'. The narrative lends ironic distance to the view, though the tone is more poignant in this reading than Little's sense of playful teasing. Also in *ELH*, Avrom Fleishman takes an inconclusive look at Virginia Woolf's

revisiting of St Ives in fiction and memoir, juxtaposing the facts with the 'perennial anxieties of autobiographical writing'. In the January issue of *PMLA* Gerard Joseph writes on *The Antigone* as cultural touchstone in the work of various writers, including Woolf, without adding significantly to what has been said before, while in the May issue Katherine C. Hill examines Woolf's debt to her father as essayist and biographer, with particular stress on Stephen's *English Literature and Society in the Eighteenth Century*. Stephen's view of the eighteenth century also figures in an overelaborate essay in *CritQ* by Roger Moss, which reads *Jacob's Room* as an elegy with an essay at the heart of it: an essay on the eighteenth century which Woolf sees through her father's eyes while valuing it differently, so that it becomes part of her struggle against his domination. 'By killing the son and naming the fathers [i.e. the eighteenth century] as responsible', she strikes a blow at the patriarchy.

Louise A. Poresky's *The Elusive Self*⁴⁸ devotes a chapter to each of the nine novels, which she sees as part of a search for spiritual wholeness, and hence for God's grace. Undeflected by biographical considerations, and drawing on Jungian terminology, she pursues a relentless course through the fiction. In *Jacob's Room*, we meet Jacob wrestling with the Angel of his mother-imago, while in *Mrs Dalloway* Clarissa numbers among her problems 'a severe bifurcation of her feminine and masculine psychic elements'. *To the Lighthouse* is the pivotal novel where God is accepted 'firmly and unequivocally', though she admits that Virginia Woolf was rather vague about this. 'The Lighthouse represents God' we are told, and in the later novels there is even less which can resist this kind of reductive analysis, which is certainly a model of cogency if one accepts the premises. Less tendentiously, Martin Corner's thoughtful essay on *To the Lighthouse* in *SNNTS* distinguishes two varieties of mysticism, the one a 'facing', the other a 'fusing' exemplified in Lily Briscoe and Mrs Ramsay, suggesting that Woolf's sympathies are with the former. He goes on to consider the two varieties of atheism, Charles Tansley's ready-made kind and Mr Ramsay's dignified achievement, and to see the novel as offering a purified perception of the world as ordinary and yet miraculous.

Stephen Trombley's new book⁴⁹ considers Virginia Woolf's 'madness' in the context of the publications of four of the doctors who treated her condition, offering his own R. D. Laing-inspired reading of *The Voyage Out* to suggest that Rachel Vinacre's 'ontological insecurity' reflects that of her creator. 'Embodiment' is a problem for Woolf and her heroines largely because of the attentions of the Duckworth brothers. Trombley throws new light on the medical profession of the period, but reveals little of value about the fiction. Hogarth have re-issued three collections of Woolf's essays⁵⁰, again with the distinctive dust-jackets by sister Vanessa.

Oxford have republished Leonard Woolf's *The Village in the Jungle*⁵¹. First

⁴⁸ *The Elusive Self: Psyche and Spirit in Virginia Woolf's Novels*, by Louise A. Poresky. AUP. pp. 283. £13.50.

⁴⁹ *'All That Summer She Was Mad': Virginia Woolf and Her Doctors*, by Stephen Trombley. Junction. pp. ix + 338. £9.95.

⁵⁰ *The Captain's Death Bed*. pp. 224. £7.95; *The Death of the Moth*. pp. 157. £6.95; *The Moment and other essays*. pp. 191. £7.50. All Hogarth.

⁵¹ *The Village in the Jungle*, by Leonard Woolf, intro. by E. F. C. Ludowyk. OUP. pp. xv + 179. £2.50.

issued in 1913, the year before his marriage to Virginia Stephen, it draws on his experience in Ceylon, though the misfortunes of Silindu and his family are closer to folk-tale than anything observed in the colonial service. One can agree with E. F. C. Ludowyk in his rather cool introduction that it should be better known.

Writing in *PSI*, Shirley Neuman discusses the problems of distancing the self in autobiography by taking Wyndham Lewis's *Blasting and Bombardiering* as one of her examples. Contrasting Lewis's book with Hal Porter's *The Watcher on the Cast-Iron Balcony*, where the third person is self-reflexive (a method of internalizing and reliving events), she examines his attachment to 'the externality of things', his attempt to stand outside his own life, to represent himself as the observer observed. Even the photographs in the text are part of an iconographic code, like Lacan's interpretation of the mirror-image provoking both identification and dialectic, and like Lewis's metaphoric use of the third person eventually leading us back to the self.

The Cambridge edition of D. H. Lawrence has given us two more novels, *The Lost Girl*⁵², edited by John Worthen, and *The Trespasser*⁵³, edited by Elizabeth Mansfield. In neither case are the textual changes from the familiar versions significant, but the very detailed account of the composition of the works continues the high standard already set by this series. Among the useful appendixes are lengthy extracts from the Helen Corke material on which *The Trespasser* was based, an earlier manuscript version of Chapter Twelve, and the newspaper report of the suicide of Macartney, the real-life original of Lawrence's Siegmund. John Worthen prints a twenty-page fragment, 'Elsa Culverwell', a first version of *The Lost Girl* (the intervening version, 'The Insurrection of Miss Houghton', has not survived), and a detailed map of Eastwood c. 1910. Inevitably there are anomalies in the explanatory notes, which cater simultaneously for the scholar and the lay reader, and one will not be sorry if the Granada reprint omits the intrusive line-numbering.

Some of the editors of the Cambridge edition were among the speakers at the 1979 Carbondale conference, and the papers delivered there have now been collected as *D. H. Lawrence: The Man Who Lived*⁵⁴, an irritating title which reflects the standard of some of the contents. Perhaps it is the case, as Scott Sanders admits in his piece on Lawrence and the 'Resacrilization of Nature', that 'most of what can usefully be said about him had already been said many times over'. Sandra M. Gilbert manages to add something to her previous work on the poetry, probing the 'submerged narrative structure' of *Birds, Beasts and Flowers* for a revisionary synthesis of those myths of darkness which have become part of an underground tradition in modern literature. Reading the poems as a kind of botanist's Black Mass, she produces one of the most challenging contributions here. Ian S. MacNiven has some useful things to say on Lawrence's late stories, and Keith Sagar at least tries to raise some of the larger questions that the conference generally ignores. L. D. Clark

⁵² *The Lost Girl*, by D. H. Lawrence, ed. by John Worthen. CUP. pp. lvii + 426. hb £25, pb £7.95.

⁵³ *The Trespasser*, by D. H. Lawrence, ed. by Elizabeth Mansfield. CUP. pp. xv + 327. hb £22.50, pb £6.95.

⁵⁴ *D. H. Lawrence: The Man Who Lived*, ed. by Robert B. Partlow Jr and Harry T. Moore. SIU. pp. xviii + 302. \$18.95.

pursues 'The Rhythm of the Visual' in Lawrence, with photographs; Armin Arnold wonders whether Lawrence visited Ascona some time in 1913; Evelyn J. Hinz and John J. Teunissen unconvincingly trace the myth of Eros and Psyche in *Women in Love*; Keith Cushman argues for *England, my England* as Lawrence's best collection of short stories; James C. Cowan explores Lawrence's understanding of the body as a mode of knowledge opposed to cerebral consciousness through his use of the Christian mystery of the resurrection; Mark Spilka goes in for more psycho-literary speculation over Lawrence's supposed impotence and its effects. Michael Black talks of the problems of 'removing layers of varnish' in editing Lawrence, and Warren Roberts illustrates some of them in brief comments on *Kangaroo* and the *Collected Poems*. Michael Squires goes into much more detail as editor of the projected Cambridge *Lady Chatterley's Lover*, and other valuable contributions are those which make extensive use of the manuscripts, like Charles L. Ross's argument that the changes in the presentation of homoerotic feeling in *Women in Love* were not part of a cover-up operation, or Charles Rossman's attempt to disentangle the contributions of Lawrence and Mollie Skinner to *The Boy in the Bush*. James Boulton and Gerald M. Lacy put the case for the new edition of the letters, over 2000 of which were still unpublished when the seven-volume Cambridge enterprise got under way. The late Harry T. Moore's own contribution is a piece on Lawrence's prose.

The Fall 1980 number of *DHLR* includes two modest pieces, Jeanie Wagner's comparison of the *English Review* versions of the *Twilight* studies with the later, more philosophical book form and Luisetta Chomel's note on Lawrence's Verga criticism. More strenuously, T. H. Adamowski compares Sartre's theories of consciousness with Lawrence's, in 'Self/Body/Other: Orality and Ontology in Lawrence'. He suggests that Lawrence's hatred of the 'ideal', along with the vampire-like women in his fiction, may have its origins back in the 'oral' phase of childhood. More positively, though, the 'polarity' central to his belief in ultimate embrace has its roots there too. Giles Mitchell enlists Ernest Becker's disagreement with Freud in a reading of *Sons and Lovers* which sees the ending as tragic in that Paul accepts his own death, rather than blaming his womenfolk for it. Like Oedipus, 'from his death he creates life'. Post-Freudian theories also figure in Rosemary Reeves Davies's study of psychic division in Lawrence. This time Erich Fromm provides the can-opener, allowing her to reveal some suggestive similarities between *Sons and Lovers* and *The Ladybird*. The mother as destroyer appears once more in Judith Ruderman's discussion of *The Lost Girl* and *The Plumed Serpent*, though this time daughters rather than sons bear the brunt of her malign influence. Indeed, the parent-child relations, rather than the male-female, she argues, lie at the centre of the Lawrence canon. SSPDPT 27 also includes an essay on the image of the female in Lawrence's work by Waltraud Mitgutsch who examines poems where competing attitudes to the women as both Magna Mater and Jungian Anima illustrate the poet's ambivalence. In poems like 'New Heaven and Earth', she argues, the surface assertion is contradicted by the regressive nature of the images, and she makes some shrewd comments along the way, even if Lawrence emerges as more like Edgar Allan Poe than usual.

In 'D. H. Lawrence's Dual Myth of Origin' D. J. Gordon (SR) assumes Lawrence's 'growing awareness of his homosexual bias' and draws parallels

with Rousseau in his distinction between instinctual truth and socially-conditioned falsity. Experientially both are pessimists, but theoretically they are committed to inherent goodness, and the combination of 'felt pessimism versus willed optimism' can be seen in the closing pages of *Sons and Lovers*. Gordon also has an essay on sex and language in Lawrence (*TCL*) which is partly an attempt to reclaim language from the deprivations of the structuralists, to focus on the experience of literature rather than its metaphysics. Lawrence's prose performs, rather than describes, and the 'constitutive symbol' and the four-letter words are part of a project to banish the dichotomy between language and sexuality. Donald Gutierrez (*TCL*) introduces a new term into Lawrence criticism, Hylozoism, the pre-Socratic notion of all matter as alive, which he may have encountered in Burnet's *Early Greek Philosophy*, and he cites hylozoistic scenes in several of the novels, before considering the landscape which Lou confronts at the end of *St Mawr* (where hylozoism perhaps takes a negative form) and the 'unravished' woods of *Lady Chatterley's Lover*. In *ArielE*, Lawrence Jones traces patterns of imagery involving microscopic organisms and a radiant glow surrounded by darkness in the work of George Eliot, Hardy, and Lawrence. For Eliot, for instance, darkness is an ignorance to be dispelled, while Lawrence quite reverses the traditional associations. Unsurprisingly, passages of analysis prompt the distinctions one could have guessed at anyway.

In his study of Lawrence as translator⁵⁵ G. M. Hyde takes issue with Giovanni Cecchetti to defend the Verga stories, but his most valuable insights come with his consideration of Lawrence's relationship to Russian literature. He convincingly demonstrates the role of Shestov's *All Things are Possible* in Lawrence's thinking about the subject, suggesting that in addition to writing the preface he worked as co-translator with Koteliansky, and Hyde illustrates Lawrence's 'subterranean love for Dostoevski', seeing the frequent disclaimers as in large part the result of his dislike of Murry and other English Russophiles. Lawrence was also involved with Koteliansky's version of Bunin's *The Gentleman from San Francisco*, and in a detailed examination of the Russian text Hyde shows how Lawrence's 'creative insight into the original was exactly right'. He also notes a 'slight but unmistakable' influence of Bunin's Asiatic Prince on Count Dionys in *The Ladybird*.

Philip Hobsbaum groups Lawrence's work chronologically and by genre for his Thames and Hudson Reader's Guide⁵⁶ to give us a rather 'Cambridge' view of the author, though he disagrees with Leavis over 'Piano'. He finds the shorter fiction 'the backbone of his achievement' and the final version of *Lady Chatterley's Lover* 'quite meretricious', while *The Lost Girl* is Lawrence's fourth best novel. Indeed, Hobsbaum is not afraid to pass judgement, which makes the book more readable than is often the case with this kind of survey. Who else would have noticed that *Mornings in Mexico* is 'basically very Dickensian' or sum up *Sons and Lovers* as 'vivid in parts, amorphous as a whole'? He sets much store by the literary criticism, but is dubious about the 'philosophy', complaining of the 'paucity of felt example' in the psychology books. As a poet Lawrence has 'few signal successes' but they include poems

⁵⁵ *D. H. Lawrence And The Art of Translation*, by G. M. Hyde. Macmillan. pp. 101. £12.

⁵⁶ *A Reader's Guide to D. H. Lawrence*, by Philip Hobsbaum. T&H. pp. 160. £2.95.

like 'Bavarian Gentians' which attain classical status. *Women in Love* 'stands supreme as an adverse view of the twentieth century' but the later novels show Lawrence unable to find an extended form for his ideas. Certainly Hobsbaum's book fulfils its purpose, and even a reader familiar with Lawrence will find arguments with which he can engage.

G. H. Neville's memoir of Lawrence⁵⁷ was written in response to Murry's *Son of Woman* (the 'betrayal' of his subtitle) and E. Nehls incorporated some of the material into his composite biography in 1957, but it is published complete for the first time. Neville was at school with Lawrence and went on holiday with him each year up until 1912. A 'pocket Hercules' in Lawrence's eyes, he posed for his sketches and has a good deal to say about his retarded sexual development. There are some unexpected glimpses of the young Lawrence, spilling French letters on Louie Burrow's front lawn or chaffing the ladies in a Blackpool boarding house, and an odd claim to have seen *The Rainbow* as early as March 1912. The friendship ended with Neville's marriage that same year, his own 'betrayal' of Lawrence as he sees it, and for his comments on the work he often seems to be relying on Murry's book. His defence of Lawrence involves aligning his doctrine more closely with conventional Christianity than it will bear, and he has no particular insight or literary style, but anyone interested in Lawrence will be grateful to Carl Baron for making G. H. Neville's story available, with all the scholarly embellishments.

Catherine Carswell's *The Savage Pilgrimage*⁵⁸ takes up Lawrence's story soon after Neville breaks off, and is of course more familiar, though it is now re-issued fifty years after its first appearance with a memoir by her son John. He prints details of the correspondence between his mother and Murry, who at one stage issued a writ for libel, and gives some account of her later life. The book itself has long been recognized as one of the best by a member of Lawrence's circle.

Both Neville and Carswell appear in a collection of interviews and recollections, expensively spread over two volumes by Macmillan⁵⁹. There are seventy or so pieces arranged to give a chronological account of Lawrence's life, most of them familiar though some have appeared in the twenty years since the E. Nehls composite biography, like the memoirs of Barbara Weekley Barr, Lawrence's step-daughter. Norman Page has put them together skilfully and with the minimum of annotation. From Everyman comes a collection of fourteen short stories edited by Stephen Gill⁶⁰ with useful headnotes giving composition and publication details. The stories are arranged chronologically, and the emphasis perhaps rightly falls on the earlier pieces, though *The Woman Who Rode Away* and *The Escaped Cock* are included, and Gill's intelligent introduction justifies his claim that they represent Lawrence at his best.

⁵⁷ *A Memoir of D. H. Lawrence: The Betrayal*, by G. H. Neville, ed. by Carl Baron. CUP. vii + 208. £18.

⁵⁸ *The Savage Pilgrimage*, by Catherine Carswell, with a memoir of the author by John Carswell. CUP. pp. xlv + 296. hb £17.50, pb £5.95.

⁵⁹ *D. H. Lawrence: Interviews & Recollections*, ed. by Norman Page. Macmillan. 2 vols. pp. xxii + 304. £30.

⁶⁰ *D. H. Lawrence: Short Stories*, ed. by Stephen Gill. Dent. pp. xliii + 456. pb £2.75.

Oxford re-issue their 1953 selection of stories by Katherine Mansfield⁶¹, with the addition of a chronology and bibliography. D. M. Davin's brief and highly romantic introduction is retained, but the twenty-seven stories, chosen from all but the earliest collection, are evidence of her continuing vitality. The myth of Katherine Mansfield as the bitter satirist who grew to see life steadily and see it whole is challenged in the introduction to a study in the new Macmillan Commonwealth Writers series⁶². Clare Hanson and Andrew Gurr make the most of the modest format to analyse the power of her writing. They have useful things to say on the development of the short story in the early years of the century, seeing Pater and the *Yellow Book* writers as more influential than Chekhov. A detailed comparison of the early 'The Child-Who-Was-Tired' and Chekhov's 'Sleepy' shows Mansfield as a symbolist where he is a realist. She is related to a later age, when modernism with its fragmented form and notion of the epiphany underlines the primacy of the short story. The move from *The New Age* to *Rhythm* magazine in 1912, her contacts with feminism, the death of brother Leslie, are all seen in relation to the work. Her isolation in Bandol in 1918 produces 'Bliss' and 'Je ne parle pas français', discussed here at length as 'the most complex and inaccessible' thing she ever did. The authors admit the difficulty of finding a focus for assessing her work, but settle for the evocation of New Zealand in her later stories where her development of indirect free form, examined in persuasive detail, remains a major achievement.

Hilda Vaughan, wife of Charles Morgan and author of ten novels between 1925 and 1954, is the subject of a volume in the Writers of Wales series⁶³. Christopher W. Newman, himself from Radnorshire, without making any exaggerated claims puts the case for greater currency for her short story 'A Thing of Nought' as 'an outstanding example of Anglo-Welsh writing', and for her continuing appeal as a novelist of regional rural life. The books are out of print, but he summarizes the contents and points to the characteristic themes of compassion and self-sacrifice, perhaps best seen in her first novel, *The Battle to the Weak*.

Henrietta Sharpe has given us a racy account of the life of Violet Trefusis⁶⁴, daughter of Alice Keppel, lover of Vita Sackville-West, and author of a number of 'society' novels in both English and fluent French. A child of the Edwardian era, when money was 'possessed by the nicest people', her adult life was stylish but unsatisfactory; and although she received the *legion d'honneur* in 1950, her autobiography, *Don't Look Round* remains her best book, the novels being largely what her friend Nancy Mitford could and did do better. Henrietta Sharpe's own writing is colourful and sympathetic, though she maintains a saving detachment from her subject, able to recognize the 'eccentricity, ruthlessness and selfishness', as well as the pathos, of her later years.

⁶¹ *Katherine Mansfield: Selected Stories*, ed. and intro. by D. M. Davin. OUP. pp. xxiv + 362. pb £1.75.

⁶² *Katherine Mansfield*, by Clare Hanson and Andrew Gurr. Macmillan. pp. 146. hb £10, pb £4.95.

⁶³ *Hilda Vaughan*, by Christopher W. Newman. UWales. pp. 91. £2.50.

⁶⁴ *A Solitary Woman: A Life of Violet Trefusis*, by Henrietta Sharpe. Constable. pp. 205. £7.95.

Peter Lewis's *The Road to 1984*⁶⁵ has been overtaken by Bernard Crick's biography but remains a valuable short account of the writer, more substantial than its picture-book form might suggest and written with a directness which Orwell as a fellow journalist would approve. Briskly, Lewis disposes of the myth of the Blair–Orwell split personality as 'wholly unnecessary', to give us 'a man who broke out of the mould of his upbringing in order to explore other worlds'. Most of the information comes from Orwell's own writing, and Lewis accepts Orwell's judgement on the early novels as 'Wells watered down'. The Hitler–Stalin pact changed and deepened his political thinking, as he exchanged the 'obstinately wrong-headed' pacifist notions of the 1930s for a species of Left-wing patriotism. The middle pages of *Tribune*, between the political front half and the literary and arts section, were his ideal territory. His anguish over the publication of *Animal Farm*, the death of his wife, and the advance of the illness that killed him, take us on to 1984. If the rhetoric there sometimes seems inflated, that is because the novel has 'done its immunizing work'.

Paul O'Flinn (*L&H*) treats the *Tribune* years in greater detail, and more critically. Orwell's genuine socialist feelings of the previous decade give way to a conception of socialism as manipulation from the top, and the 'As I Please' column reveals 'frantic subject-hopping' rather than Lewis's discovery of an ideal form. Orwell in the 1930s is Malcolm Smith's subject in the same issue, and he sketches in the background to the war in an attempt to understand Orwell's political development in other than simply temperamental terms. Orwell emerges as 'an extremist in the political centre', his 'socialism' firmly in inverted commas. Murray Sperber (*MFS*) writes on the structure and psychology of 1984, tracing Winston's relationship to the hero of thrillers and boys' adventure stories, and showing how the reader too is tricked and manipulated by the narrative. Artistic control co-exists with a measure of paranoid fantasy, which Sperber traces back to Orwell's school days with their sadism and betrayal, and links with various studies of paranoia from Freud onwards. In effect, Big Brother becomes Big Daddy, if the reader is prepared to swallow Sperber's line.

(c) *Individual Authors: Post-1945*

This section deals with writers who produced all or part of their work after 1945. Authors have been arranged in chronological order. The bulk of critical material produced this year has been great, its quality variable.

'Elementalism in John Cowper Powys' *Porius*' (*PLL*) by Denis Lane sees the novel as 'a mythic rendering of Powys' elementalist creed'. It detects in the novelist's vision a 'forceful antidote to the Age of Anxiety', and leaps to the rash conclusion that Powys is 'perhaps the definitive philosopher of meliorism in the English novel'.

*H. M. Tomlinson*⁶⁶ by Fred D. Crawford, a volume in Twayne's English Authors Series, argues that part of the reason for its subject's neglect is 'Tomlinson's defiance of a critical label'. It is Tomlinson's diversity which intrigues Crawford. His book explores the writer's art 'in terms of each type of

⁶⁵ *George Orwell: The Road to 1984*, by Peter Lewis. Heinemann. pp. 122 + 70 illus. hb £7.95, pb £4.95.

⁶⁶ *H. M. Tomlinson*, by Fred D. Crawford. TEAS. Twayne. pp. 260. \$14.95.

writing he produced, his rhetorical stance, and his development'. After a survey of Tomlinson as essayist, literary critic, historian of British shipping, polemicist, and novelist, the study concludes by claiming for the writer the status of 'a significant, if minor, author in the modern literary tradition'. This is an uninspired but useful introduction.

Cornelia Cook's study of Joyce Cary⁶⁷ sees Cary's fiction in the light of his engagement with liberalism. Cook's grasp of what liberalism meant to Cary is rich and flexible. Rather than turning the novels into statements of ideas, she stresses Cary's emphasis on 'character' as an affirmation of 'potent individualism'. Cook is interesting on the way Cary learns to balance the claims of 'flux' and of control. The 'harnessing of multiplicity' caused Cary problems. But Cook argues that *A House of Children*, organized round the experience of one character, allows its 'total statement' to emerge from the 'ramifications of thought and action in other characters'. Further, this ability to fuse 'character and historical event' is extended in later works. Cook has achieved that rare thing: a study of fiction's ideological content that does not sacrifice its imaginative life. This portrait of Cary's development – said to 'mirror the evolution of political liberalism from laissez-faire to purposeful restraint' – is sure to be influential.

It has been a good year for Tolkien studies. Overshadowing other publications is the appearance of a generous selection of Tolkien's letters⁶⁸. They give us unrivalled access to Tolkien's thoughts and feelings about the composition and meaning of *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*. An especially interesting letter (no. 131) to Milton Waldman describes Tolkien's desire 'to make a body of more or less connected legend' and supplies a detailed account of the myths which inform his fictions. Tolkien's habit of writing long, expository letters about his work does not make for scintillating reading. But his absorption in his 'sub-creations' is impressive; it makes this volume a trove of incidental riches.

Robert Giddings and Elizabeth Holland⁶⁹ try to do for Tolkien what John Livingston Lowes did for Coleridge: to locate in the author's reading the sources of his inspiration. They believe that the 'story-lines of Tolkien's massive narrative' are to be found not in ancient mythological tales, but in 'modern (post-Victorian and early twentieth-century) popular fiction of the kind read by all boys of the class and generation of Tolkien', a belief that seems plausible and disquieting. Ensuing chapters trace Tolkien's supposed use of themes from Buchan, Blackmore, Haggard, George MacDonald, and *The Wind in the Willows*. Their parallels vary in degrees of persuasiveness. For all their emphasis on Tolkien's 'brilliant creative skill', the authors sidestep the critical implications of their detective work.

In *Tolkien and the Silmarils*⁷⁰, Randel Helms treats *The Silmarillion* as 'a finished book surrounded by a nimbus of discarded or incomplete versions'. He gives an account 'of its origins, sources, themes, and of the relationship it

⁶⁷ *Joyce Cary: Liberal Principles*, by Cornelia Cook. Vision. pp. 242. £12.95.

⁶⁸ *Letters of J. R. R. Tolkien*, ed. by Humphrey Carpenter, with the assistance of Christopher Tolkien. A&U. pp. 463. £9.95.

⁶⁹ *J. R. R. Tolkien: The Shores of Middle Earth*, by Robert Giddings and Elizabeth Holland. Junction. pp. x + 289. hb £12.50, pb £4.95.

⁷⁰ *Tolkien and the Silmarils*, by Randel Helms. T&H. pp. xiii + 104. £5.50.

bears to the author's other writings'. Lucid exposition is the book's dominant manner and main strength. Tolkien's preoccupation with evil and free will is unravelled with care. His combination of sources, pagan and Christian, is related to the trust in the mythic imagination's capacity for truth as expressed in '*Beowulf: The Monsters and the Critics*'. What is missing is an evaluation of Tolkien's achievement.

James Brabazon notes in his biography of Dorothy Sayers⁷¹ his subject's belief that 'the entire significance of writers was to be found in their writing, and the rest was dross and paperclips'. His book, albeit unwittingly, does much to support her view. Sayers is presented in simplistic terms as vulnerable, deprived of emotional fulfilment, driven into the intellect's unsatisfying citadel. The heart of her mystery is left intact. Brabazon's criticism of the fiction is unusefully based on the belief that 'the story of her life must necessarily be reflected in her work to some extent'.

There has been little work on Aldous Huxley this year. Peter Larsen (*ES*) distinguishes between 'analytic' and 'synthetic' myths in *Brave New World*, arguing that 'synthetic myths are important for the way in which the fictional universe in *BNW* is experienced by the reader'.

In his book on J. B. Priestley⁷², John Atkins writes with a journalistic flamboyance well suited to his prolific subject. He shares Priestley's dislike of academic criticism, said to create a system of rules 'so that finally it is not a living sensibility that is reacting to the text but a set of instructions'. Yet often what Atkins supplies is less 'a living sensibility' than a group of stylistic reflexes. Chapter Twenty-Two, 'The Craft of Fiction', is, however, a sensible estimate of Priestley's limitations and strengths as a novelist. These are more fully discussed in earlier chapters on novels like *The Good Companions* and *Angel Pavement*. Much, though, of the critical discussion has an air of the hastily cobbled about it: 'This novel [*Angel Pavement*] pulses with the tragic sense in a way that JBP never managed again.'

Two books on C. S. Lewis are worthy of attention. Donald Glover's enthusiastic and often illuminating study of Lewis's fiction⁷³ examines it 'in the light shed by Lewis's own critical theory and practice'. Glover sees Lewis as an artist who creates structures which lead us away 'from the locked cell of the self' into 'self-transcendent events whose significance can have a self-expanding impact'. Occasionally, the writing grows grandiloquent. But there are incisive analyses of strengths and weaknesses. Glover shrewdly pinpoints, for example, those areas of *Perelandra* where 'theme and form are uneasily yoked'. Unsurprisingly, the Narnia stories are singled out for special praise.

Robert Houston Smith⁷⁴ begins his study of Lewis's 'underlying philosophy of religion' with the statement that Lewis's world-view 'had an elegance and richness of detail that has seldom been equalled in the history of Western thought'. The suspicion that his praise is inflated is borne out by the clear but

⁷¹ *Dorothy Sayers: The Life of a Courageous Woman*, by James Brabazon. Gollancz. pp. xviii + 308. £9.95.

⁷² *J. B. Priestley: The Last of the Sages*, by John Atkins. Calder. pp. ix + 309. £15.

⁷³ *C. S. Lewis: The Art of Enchantment*, by Donald E. Glover. OhioU. pp. xii + 235. hb £9.60, pb £4.20.

⁷⁴ *Patches of Sunlight: The Pattern of Thought of C. S. Lewis*, by Robert Houston Smith. UGeo. pp. xi + 275. \$18.

pedestrian pages that follow. Anyone reading this book will gain a firmer grasp of Lewis's 'pattern of thought', especially his debt to Platonism and his 'conviction that everything in the universe is a manifestation of a single reality'. But *Patches of Sunlight* spoils its perceptions by arguing as if the author of the Narnia stories were the equal of Dante.

The Fall issue of *SLitl* focuses on 'The Inklings', and includes several essays on Lewis. Walter F. Hartt discusses the difference in theological outlook between Tolkien and Lewis, and relates the difference to their contrasting ideas of fiction: 'If the emphasis in Tolkien is on the creation of a matrix in which story can happen, the emphasis in Lewis is on the story itself.' Randel Helms explores Lewis's rebuttal of and Tolkien's belief in 'the mythological mode of the imagination'. Unlike *The Lord of the Rings*, the space trilogy is seen as 'more interested in Christian apologetics than in merely telling a story'. Corbin Scott Carnell's 'Ransom in C. S. Lewis's *Perelandra* as Hero in Transformation: Notes Towards a Jungian Reading of the Novel' argues woodenly that Lewis's hero 'goes through a process of individuation'.

A judicious intelligence pervades Hermione Lee's *Elizabeth Bowen: An Estimation*⁷⁵. 'Her conservatism should not be simplified as snobbery' is a typical example of this quality, particularly as the statement directs us to the theme of dispossession and loss which Hermione Lee traces through the novels from *Bowen's Court* onwards. She relates the obsession not only to the novelist's Anglo-Irish heritage, but also to her concern with innocence versus experience, 'the force of human will and the force of time', and the sensibilities of children. The chapter on *The House in Paris* acutely studies the superbly portrayed struggle of wills between the two children, Henrietta and Leopold. The author fuses exposition and critical comment with easy authority. She brings out Bowen's ability to write haunting ghost stories, showing the attraction for the novelist of the 'free zone' offered by the short story. Bowen praised Le Fanu for his 'oblique, suggestive art'. Hermione Lee returns the compliment to its donor. She affirms the stature of a writer whose frequently mannered style is seen as inseparable from a vision that combines subtlety and force.

Carl Freedman's 'Writing, Ideology, and Politics: Orwell's "Politics and the English Language" and English Composition' (*CE*) is written in a cumbersome style that practises what it preaches. Freedman contends that Orwell's piece contains much that is 'false and dangerous', and questions 'the limits of the plain style itself'. 'Orwell's Fiction: Funny, But Not Vulgar!' (*MFS*) by John V. Knapp uses an article by Peter J. Rabinowitz on 'Truth in Fiction: A Reexamination of Audience' (*Critl*, 1977) to stress the need to remember the audience Orwell is trying to influence. Novels like *Burmese Days* attempt, it is argued, to induce in its readers 'shocked self-discovery, a heuristic of comic horror'.

In a modest but useful study of Graham Greene's rhetoric, K. W. Gransden (*EIC*) examines the use of simile and catalogue in the pre-war novels to suggest the terrors and tensions beneath the simple realist surface. Greene, 'the most poetic of living English prose writers', generates tension more through his rhetorical figures than through the plot. Gransden extends his discussion in comparisons with Greene's preferred authors, Stevenson and Conrad, and

⁷⁵ *Elizabeth Bowen: An Estimation*, by Hermione Lee. Vision, pp. 255. £12.95.

other writers of the 1930s. D. L. Higdon (*ES*) follows up the part played by Von Hügel in the composition of *The End of the Affair*. Bendrix is battered by one 'coincidence' after another in illustration of Von Hügel's idea of 'the purification and slow constitution of the Individual into a Person', until forced to question his own materialism. The disappearance of Smythe's indelible birthmark, in the original version the one 'miracle' with no naturalistic explanation, is modified in line with Von Hügel's contention that religion is not based on miracles. This same issue also has probably the last piece by the late Q. D. Leavis, tracing the sorry decline of the English novel with harsh words for Greene amongst others. In *The End of the Affair*, we are told, 'the triviality of the intrigue and the arbitrary nature of the theological mix-in is inescapable'. Sadly, even the women writers seem to have abdicated from moral responsibility, something of which Mrs Leavis herself could never be accused. [J.S.] In 'Graham Greene and the Munitions Makers: The Historical Context of *A Gun For Sale*' (*SNNTS*), Ivan Melada explains how Greene 'capitalizes upon the contemporary publicity given the armaments industry by his dramatization of a munitions maker as a promoter of war'. The theme is interesting. But Melada does not assess the novel's success.

Claude J. Summers has written a clear yet unexciting introduction to Isherwood's fiction⁷⁶. His claims for Isherwood provoke dutiful assent rather than stirred illumination. A central contention of his study is that 'Isherwood found in his mirror the personal reflection of universal predicaments.' Yet the bland exposition of the way the novels 'confront the most vital issues of contemporary life' can verge on the platitudinous or dull. The main points about, say, *Goodbye to Berlin* are made. But while Summers points to the book's concern with the 'essential loneliness of the human condition' and to the exposure of 'the discrepancy between the apparent and the real', its imaginative essence evaporates like an unhoused vapour. Nevertheless, Summers usefully traces and explores Isherwood's development.

Calvin Lane's survey of Waugh's career⁷⁷ will help the general reader. It makes out a good case for preferring the earlier novels to more ambitious later works like *Brideshead Revisited* (whose romanticism is deftly exposed) or the *Sword of Honour* trilogy. There is much paraphrasing of plots. At their best, these summaries clarify the way Waugh's plots compose 'an apparently illogical sequence of events . . . in which the irrational imposes a surreal, surface order'. Lane defines well the qualities to be found in the best work like *A Handful of Dust*: the ruthless use of language, the rich tension between caricature and more generous portrayal. He gives a vivid sense of Waugh's isolation from his age, exiled from what he saw as ever-increasing barbarism. This is a balanced introduction. Lane does not see Waugh's vision as all unrelieved gloom; he points to the novelist's 'ambiguous detachment' as a saving grace.

Robert Murray Davis's review essay, 'Settling the Estate: Evelyn Waugh's Posthumous and Uncollected Work' (*PLL*), gives a helpful account of 'fugitive work' – diaries, manuscripts, and so forth – left by Waugh and supplying a context for the major novels.

A couple of useful articles on Beckett's fiction have been published. John F.

⁷⁶ *Christopher Isherwood*, by Claude J. Summers. Ungar (1980). pp. x + 182. \$4.95.

⁷⁷ *Evelyn Waugh*, by Calvin W. Lane. TEAS. Twayne. pp. 189. \$11.95.

Harrington (*JNT*) argues against seeing *Watt* as 'a purely philosophical paradigm'; he points out that its 'Irish local colour' is 'consistently suggestive of denser social contexts than Beckett's fiction is commonly granted'. In 'The Self-Multiplying Narrators of *Molloy*, *Malone Dies* and *The Unnameable*' (*JNT*), Charlotte Renner presents a view of 'each of the novels' as 'a choral narration'. She explores the way the narrators 'actually invent and re-invent themselves in the course of their various narrations'. This is a good study of the dislocations of identity in the novels.

François Gallix reminds us (*EA*) that T. H. White 'a toujours défié toute classification'. The article sketches the development of White's pacifist and individualist ethic. It is useful for reminding us of the political implications of White's fiction in a mode which owes much to *Brave New World* and which looks forward to 1984.

In his essay on Malcolm Lowry's *Under the Volcano* (*CritQ*), Ronald Binns asks pertinently whether we are reading 'a realist or a symbolist text'. He relates the question to Lowry's sympathy for the Consul, a sympathy which is strongly felt even though 'solipsism, embodied most profoundly by the Consul, is subjected to attack, criticism, irony'.

There have been a number of articles on Golding, two of them referring to *Rites of Passage*, his most recently published novel. In her nicely titled 'A Metamorphosis by Golding' (*English*), Elizabeth Owen studies the novel's characteristic use of shifts in perspectives: from the self-assured Talbot to the pathetic Colley. Though Owen admires Golding's 'virtuosity', she expresses her desire for 'expansiveness, for a wider focus, breadth rather than depth'. Michael Waterhouse (*EIC*) also addresses critical problems raised by *Rites of Passage*. Attempting to answer the question, 'Is *Rites of Passage* . . . over-determined?', he surveys Golding's previous fiction. Waterhouse contends that Golding's 'attitude to morality is elusive', a writer for whom value judgements are crucial yet difficult. In a subtle reading of *The Inheritors* (*CritQ*), Janet Burroway discusses the way Golding uses metaphor as 'an expiation of guilt, the nearest thing to redemption that man's mind offers'. She gets to grips with the novel's language, its attempt to 'contain the paradoxes and anomalies of life'.

The Mervyn Peake Review continues to make lively reading. The Spring issue contains a good article by Colin Greenland who argues that 'the difficulty of *Titus Alone* is only that of accepting the full significance of the author's intentions', which he expounds. Lawrence Bristow-Smith defends the ending of *Titus Alone*. It does not matter that Titus does not return to Gormenghast; had he done so, he would have rejected his 'new-found sense of identity'. The Autumn issue includes a meticulous account of 'Editing Peake' by G. Peter Winnington, based on his experience of editing the Titus books. In 'Peake in Print', Winnington and Dee Berkeley provide an annotated checklist of Peake's work.

*Literary Lifelines*⁷⁸ which prints the correspondence between Lawrence Durrell and Richard Aldington is an important addition to Durrell studies. The record of a friendship, it makes fascinating reading. Both men emerge well from it: Aldington at once prejudiced and vulnerable, yet affectionate and

⁷⁸ *Literary Lifelines: The Richard Aldington-Lawrence Durrell Correspondence*, ed. by Ian MacNiven and Harry T. Moore. Faber. pp. xvii + 235. £8.95.

critically shrewd; Durrell deferential but high-spirited, full of information about the composition and reception of *The Alexandria Quartet*, full, too, of well-meaning attempts to get Aldington with his 'film star' looks to do interviews for television. It is the human interest that keeps one reading. But Durrell has many interesting things to say about his own work. He describes the importance to him in Freud 'of the psyche being dethroned in the old Nietzsche sense' and in Einstein of the discovery 'that matter is a form of unconverted energy'. That these ideas were not only 'seminal ones for our age' but vital for Durrell is borne out by his defence of his attempt in *The Quartet* 'to indicate the prodigious variety which makes up one human identity'. There is an amusing comment on his wife's change of mind about Henry Miller: 'all the dirt of the books which shivered her timbers so much seems as natural as soiled napkins on a three-months-old'. This volume documents a lively, often moving exchange; it allows us a glimpse of Durrell's inner life at a time of feverish literary activity and success.

There have been revelations, too, about an author's life and work in Patrick White's highly charged autobiography, *Flaws in the Glass*⁷⁹. Though it supplies incidental insights about the novelist's craft (the importance, for instance, of reading Dickens during the War), the book is less an account of White's artistic development than of his experience of life. White employs a style that relishes the sardonic and eschews the sentimental, that is both effective and out to make an effect. Admirers of the novelist will enjoy the book's smouldering virtuosity, the brilliance of its gaze into the glass of memory.

'Lauding the Laureate', a section in the Spring issue of *MFS*, consists of articles on Patrick White. Thomas L. Warren discusses three early novels, pointing out how they foreshadow themes in White's later work. The novels, *Happy Valley*, *The Living and the Dead*, and *The Aunt's Story*, 'begin to develop his belief in the need for man to gain the redemptive vision'. Susan A. Wood's essay on 'Vision' in *Voss* diagnoses the problems we have with the novel as the result not of White's 'self-projection', but of 'the difficulty of articulating those areas of human experience this novel takes as its theme and focal point'. She is good on the futility of Voss's attempt to build 'a monolithic self', and concludes that *Voss* is 'both a tribute to the aspirations of man's spirit and imagination and a moving assessment of human vulnerability'. In 'Twyborn: The Abbess, the Bulbul and the Bawdy House', Manly Johnson supplies a bewildering account of the way White tries to bring ugliness 'within the purview of compassion'.

Samuel Coale has dominated Burgess studies this year. His lively, succinct introduction to the novels⁸⁰ sets out Burgess's almost Manichean vision, yet is always ready to go beyond paraphrase. After an account of the writer's life, the book provides accounts of the fiction, grouping it in categories such as 'The Clash of East and West', 'A Manichean Duoverse', 'The Mythic Method' and 'The Rituals of Language'. These last two chapters are especially illuminating. The commentary on *MF* typifies the introduction's strengths. Coale is not content to link the novel's strategies to Burgess's post-modernist fascination with myth. He is ready to criticize: 'The bones of the myth protrude through what should be the flesh of recognizable characters.' Burgess emerges as a

⁷⁹ *Flaws in the Glass*, by Patrick White. Cape. pp. 260. £7.95.

⁸⁰ *Anthony Burgess*, by Samuel Coale. Ungar. pp. x + 223. \$10.95.

novelist who is able to make tensely comic art out of his quarrels with himself and with Western liberalism.

The Autumn issue of *MFS* is devoted to Anthony Burgess. The guest co-editor, A. A. DeVitis has assembled interesting pieces as well as some mediocre ones. The issue begins with an interview with Burgess conducted by Samuel Coale which contains material Coale draws on in his book. The second part of the interview, 'On Religion', is quite revealing. 'You can't throw Catholicism away', says Burgess, offering a key both to his vision of human beings and to his sense of language ('a ritual-making process'). In connection with language, Burgess speaks provocatively of the need 'to be cunningly clumsy', an apparent necessity for the writer who wants to be 'in with the people, suffering with them and making the language suffer as well'. In an essay on the 'ludic' in Burgess, Coale argues that 'Burgess' sense of the game pervades his fiction'. Coale suggests the scope of the novels, but does not – in this article – subject them to great critical pressure. Timothy R. Lucas takes a verbose look at 'an insufficiently studied transparency in the borders of his fiction'. This 'transparency' would appear to be the concern with predestination and free-will which Lucas goes on to discuss. He does, however, bring out intriguing connections between *MF*'s Promethean ingredients and Shelley's *Prometheus Unbound*. In 'Alex Before and After: A New Approach to Burgess' *A Clockwork Orange*', Philip E. Ray argues unconvincingly that Alex succeeds 'in achieving personal liberation'. James I. Bly's 'Sonata Form in *Tremor of Intent*' bristles with diagrams and figures meant to bring out the novel's use of the sonata form. The argument gradually untethers itself from the experience of reading the novel. John J. Stinson's essay on *1985* recalls us to common sense. Stinson stoutly defends *1985* against charges that it lacks imaginative energy, that it expresses the novelist's 'personal irritants', and that it is uncertain whether it is fable or realism. The argument insists rather than illuminates. But it has the virtue of recognizing the central issues at stake. Discussing *Earthly Powers*, Geoffrey Aggeler describes it as 'the most significant attempt since Mann's *Faustus* to explain recent history in Faustian terms'. The critic takes Burgess's religious and cultural theories on trust, though he confesses to finding the character of Toomey 'rather wearisome after a while'. Samuel Coale provides a selected checklist of criticism on Burgess.

Patrick Parrinder's 'Updating Orwell? Burgess's Future Fictions', in the January number of *Encounter*, addresses Burgess's 'cacatopian' novels. Parrinder argues that Burgess's 'inability or unwillingness to disturb our sensibilities' points to a major difference between the two writers. The article is shrewd and stimulating, particularly good at rescuing Orwell's *1984* from Burgess's strictures. Parrinder is rightly wary about the 'upbeat endings' of *A Clockwork Orange* and *A Wanting Seed*.

There has been little work published on Doris Lessing. In *SSF* Virginia Pruitt studies the exploration of 'breakdown' in three short stories: 'Our Friend Judith', 'Dialogue', and 'To Room 19'. They are seen as 'a trilogy of sorts, each delineating a stage or stages in the process of self-destruction'. There is a satisfying rigour about the article; it demonstrates Lessing's understanding of the dynamics of repression.

'Useful fictions: Iris Murdoch' (*CritQ*) by Peter Conradi points to the dissonance in *Nuns and Soldiers* between the novelist's 'commitment to the artifice of an elaborate plot' and her 'simultaneous commitment to the primacy

of character'. The observation is not new. But Conradi mounts a good defence of Murdoch's practice, explained as the product of her inquiry 'into what it means to be good in an unjust and godless universe'. He suggests an interestingly parallel dissonance in the work of Simone Weil, who attacks the self yet pleads passionately for 'those essential fictions which dignify and lend substance to the otherwise empty and unstable self'.

Hallvard Dahlie's book on Brian Moore⁸¹ is a valuable addition to Twayne's World Authors Series. Critically acute, it is good at seeing the 'family resemblance' between Moore's novels, but respecting the 'separate fictional world' created by each one. The critic believes that Moore is concerned with 'psychological dilemmas rather than with social analysis', and his close readings bear out this belief. There is a fine account of *Judith Hearne*'s 'depiction of how a society can destroy a character'. Of special relevance to Moore's development is Dahlie's claim that in *Judith Hearne* Moore is 'a moral realist rather than a scientific determinist'. He points out Moore's ability in later novels like *The Great Victorian Collection* to establish the 'credibility of the unreal'. But he concludes by praising Moore's novels for their 'reclamation of realism'.

Philip Gardner's book on Amis⁸², brought out by the same publishers, is equally impressive. It strikes just the right balance between information and evaluation. Gardner is equally at home with detail (he is alive to Amis's brilliantly perceptive social mimicry) and with larger themes. He charts the complexity of Amis's ideological outlook, seeing the writer's switch from 'left' to 'right' as part of the 'uncertain feeling' with which Amis regards existence in the latter half of the twentieth century. At times Gardner is too generous to Amis's prejudices, but for the most part he is good at tracing the deepening seriousness of the later work. Amis emerges as a major, though not a great, novelist; continually testing the satiric form he favours; serious, yet (sometimes damagingly) afraid of his own sincerity; above all, a superbly funny writer.

The summer issue of *ConL* carries 'An Interview with Nadine Gordimer: Conducted by Stephen Gray'. Gordimer discusses her use in *The Conservationist* and *Burgher's Daughter* of an 'alternating method of narrative, between an exterior, impersonalised narrator and an interior monologue, juxtaposed'. She is fascinating on the link between this technique and her belief that 'you *have* a role: there's no such thing as an ivory tower – that's a place in itself. You are consciously or unconsciously creating a position in your society.'

Dale Salwak's introduction to John Wain⁸³ is competent but graceless. Wain is, for instance, praised for showing us in his fiction 'the imponderable variegation of human experience in an ultimately unjust world'. This does nothing to capture the particular feel of Wain's fictional vision. The study offers conscientiously close readings of the novels, but it is neither critical enough about the lapses in Wain nor responsive enough to his strengths.

John Fowles continues to attract critical attention. What is surprising is how uncritical some of the articles are. Eleanor B. Wymard's "'A New Version

⁸¹ *Brian Moore*, by Hallvard Dahlie. Twayne. pp. 168. \$15.95.

⁸² *Kingsley Amis*, by Philip Gardner. TEAS. Twayne. pp. 174. \$11.95.

⁸³ *John Wain*, by Dale Salwak. TEAS. Twayne. pp. 151. \$11.95.

of the Midas Touch”: *Daniel Martin* and *The World According to Garp*’ (MSF) is a case in point. She sees both Fowles and John Irving as ‘absorbed in the mission of the artist to extend the range of the human sensibility’. She prescribes the two novels as comic ‘antidotes for existentialist nausea’. In his study of fictionality in *The French Lieutenant’s Woman* (JNT), Frederick M. Holmes believes that Fowles is able to have his cake and eat it. Holmes is perhaps too ready to take Fowles’s enterprise on trust. But he presents a cogent reading of the way Fowles ‘exposes the artificiality of the form’ yet ‘exploits the very facets of the novel that he is questioning’. Exploring the presentation of character in Fowles (*Novel*), Thomas Docherty addresses a similar issue. He claims that Fowles ‘wants to create the illusion that his characters are as real as we who read’. He is interesting on the difference between the two versions of *The Magus* and discusses the hero’s questioning, in *Daniel Martin*, of the tyranny of images. Carol Barnum’s study of ‘The Quest Motif in John Fowles’s *The Ebony Tower*’ (TSL) is an unremarkable tracing of archetypal themes in the stories. Fowles’s use of these themes is seen as depressingly moralistic, ‘showing us the despair inherent in contemporary life if we cannot take the journey out of the darkness towards wholeness and individuation’.

LHY has some things of interest about Achebe. Eustace Palmer’s article on *Things Fall Apart* discusses the role of the hero, Okonkwo, and maintains that his ‘tragedy resides partly in the fact that the society which he has championed for so long is forced to change, while he finds he cannot’. Achebe himself appears in the second number, offering an eloquent defence of ‘man’s need for fictions’ and pleading in favour of the enlargement of sympathy they make possible: ‘Politics divide us; while art and letters unite us.’

Frances McInherny directs a disenchanted feminist eye at the ‘depiction of Woman within Thomas Keneally’s fiction’ (*Meanjin*). She is hostile to what, rather wordily, she calls the ‘foreshortening of his artistic vision through the reduction of all women to a mythical and stereotyped persona’.

Randolph Stow has been treated with more respect. S. A. Ramsey’s “‘The Silent Griefs’: Randolph Stow’s *Visitants*’ (CritQ) draws its title from the novel’s second epigraph, a line from John Ford’s own study of silence and grief, *The Broken Heart*. Ramsey discusses the novel’s ambivalences and treatment of alienation, and suggests that the hero’s ‘final transcendent state is an ambiguous one’. He prefers this uncertainty to earlier novels where ‘one was all too often aware of being dictated at’.

There have been a number of useful articles on the work of Margaret Drabble. At the end of ‘The Writers’ Essential Mimesis’ (JNT), Sheridan Baker relates *The Realms of Gold* to the way modern storytellers create ‘through the very activity of writing’ some ‘essences of belief they perhaps cannot express or accept directly’. In a study of *The Waterfall* (JNT), Caryn Fuoroli casts doubt on the novelist’s ability to ‘control narration’. It is not quite clear how the critic expects the writer to sustain the clear-cut authorial judgement felt to be desirable. Fuoroli is complaining about the quality of the heroine’s awareness which is a different issue from that of the control exercised by the author. Gerard Joseph’s ‘The *Antigone* as Cultural Touchstone’ (PMLA) is, as its title suggests, wide-ranging in its account of the influence of the *Antigone*. Joseph argues that Drabble’s *The Ice Age* ‘makes the purported irrelevance of *Antigone*’s motivation to the 1970s the very basis of the play’s absurdist appeal’.

2. Verse

An initial comment on the sparseness of books published on the subject has become an inevitable feature of this section: this year finds a further diminishing of critical material. There is one general study available for review. C. H. Sisson's *English Poetry 1900–1950*⁸⁴ is re-issued after ten years with a lively postscript which makes a shrewd answer to the 1971 reviews by claiming that 'the identifications and discriminations made in this volume will find rather more ready assent now than when the book was first published'. An enthusiasm for Edward Thomas, a deflation of the genius of Auden and Yeats, a preference for Eliot's early work: such are examples of these discriminations. It is stressed that this assessment is 'based on the reading of someone with an involuntary desire to find what interested him and to discard the rest'; in this respect the study relates to the author's own verse. More than thirty poets are examined in these consistently interesting, witty, and informative pages: included, for example, are appraisals of the verse of James Joyce, Rudyard Kipling, Robert Graves, William Empson, and Patrick Kavanagh.

David Herbert edits *Everyman's Book of Evergreen Verse*⁸⁵, a collection of favourite poems, 'the criterion for inclusion being that a piece is sufficiently well known'. The book covers a diversity of poets and periods up to the 1950s. Carcanet's range of new volumes and collections includes Donald Davie's *Three for Water-Music*⁸⁶, Michael Hamburger's *Variations*⁸⁷, Charlotte Mew's *Collected Poems and Prose*⁸⁸, and Adrian Stokes's *With All the Views*⁸⁹. A general issue of *Aquarius* (1980) features poetry from Ireland.

Humphrey Carpenter's comprehensive and absorbing biography of W. H. Auden⁹⁰ is the highlight of this year's work: the extraordinary thoroughness of the research is evident on every page. Extensive use is made of much previously unpublished and illuminating material including letters, poems, notebooks, and a journal kept by the young Auden. Helpful appendixes provide a bibliography, sources of quotations and acknowledgements – and the chief acknowledgement is to Auden's literary executor, Edward Mendelson, whose generosity in permitting access to information is made apparent. Although, therefore, this is not an 'official' or 'authorized' biography it is remarkably well informed. The style is neither anecdotal nor drily factual but strikes a very readable balance between these extremes. The poetry is discussed in so far as it reflects on the life, and this will not be a book read for new critical insights but for its discussion of the crucial choices and relationships that form a background to the creative output. Auden's relationship with Chester Kallman is accorded major significance and is sensitively dealt with. There is no shirking of the recording of intimate sexual details but justification

⁸⁴ *English Poetry 1900–1950: An Assessment*, by C. H. Sisson. Carcanet. pp. 271 + iii. £9.95.

⁸⁵ *Everyman's Book of Evergreen Verse*, ed. by David Herbert. Dent. pp. vi + 387. £3.95.

⁸⁶ *Three for Water-Music and 'The Shires'*, by Donald Davie. Carcanet. pp. 69. £2.95.

⁸⁷ *Variations*, by Michael Hamburger. Carcanet. pp. 110. £2.95.

⁸⁸ *Collected Poems and Prose*, by Charlotte Mew, ed. and intro. by Val Warner. Carcanet in association with Virago. pp. xxiv + 445. £9.95.

⁸⁹ *With All the Views: The Collected Poems of Adrian Stokes*, ed. and intro. by Peter Robinson. Carcanet. pp. 183. £8.95.

⁹⁰ *W. H. Auden: A Biography*, by Humphrey Carpenter. A&U. pp. xvi + 495. £12.50.

for this is scrupulously made, as with the comment: 'Auden himself argued that it was necessary to be explicit about sexual practices when recording the lives of homosexuals.' To some the detail of the chaotic mess of Auden's home environment will be repellant, while to others it will be amusing: the point is that such detail is researched and recorded with an engaging liveliness. This book is impossible to ignore.

*Norse Poems*⁹¹ collects W. H. Auden's versions in English of thirteenth-century Icelandic poetry. Paul B. Taylor's literal translations provided the basis for Auden's renderings, and he has included twenty-three previously unpublished poems in this volume.

Donald Davie's F. W. Bateson Memorial Lecture, 'Personification', is published in *EIC*. A. P. Swarbrick's 'Donald Davie: Poetry as Music and Sculpture' (*CritQ*) discusses the debt to Wordsworth and Pasternak in *Events and Wisdoms*. Through his interest in Pasternak Davie was drawn to the aesthetics of Symbolism yet he ultimately celebrates 'a communal world of shared experiences and values'. Davie's relevant critical essays and his interest in and final objection to Susanne Langer's theories are discussed in this illuminating essay. Jon Silkin provides a sensitive reading of Keith Douglas's verse (*Agenda*). The outstanding feature of the canon is its wit, wit defined in two senses: the modern sense of 'verbal sharpness that may induce amusement' and the eighteenth-century sense of 'imagination, metaphysical imagination'.

Eliot's drama is considered by several critics. Hildegard Hammerschmidt discusses 'The Role of the "Guardians" in T. S. Eliot's *Cocktail Party*' (*MD*). Indicating that, in its emphasis on ritual magic, *The Cocktail Party* anticipates the plays of Beckett and Ionesco, she scrutinizes the text from the standpoint of 'the assumption that magic is the play's central motif, responsible also for the progress of the action'. Thematic reference in the play reveals that the guardians are 'magicians or magi acting in the name of some superior power'; however, it is concluded that 'in the last analysis, the role of the guardians has to be described as merely instrumental. They point out possibilities and they create certain conditions, but they cannot make decisions.' A. D. Moody's 'Artful Voices: Eliot's Dramatic Verse' (*Agenda*) argues that 'the interaction of a set of verse-voices . . . can constitute a dramatic action': in 'Portrait of a Lady', 'Prufrock', 'Gerontion', and *The Waste Land* this definition applies. The development of Eliot's verse technique in the plays is outlined, and it is seen that 'In Eliot's book the exclusion of metaphysics requires a prosaic verse.' Vimala Rao's 'T. S. Eliot's *The Cocktail Party* and the *Bhagavad-Gita*' (*CLS*) briefly appraises the work of major critics with regard to Eastern thought in Eliot's verse before arguing that a study of the *Bhagavad-Gita* is 'necessary in order to clarify the resolution of some of Eliot's ideas' in *The Cocktail Party*. Eliot's play owes a debt to the *Gita* both technically and thematically.

William Arrowsmith's 'The Poem as Palimpsest: A Dialogue on Eliot's "Sweeney Erect"' (*SoR*) creates various personae whose seminar 'discussion' of the allusiveness of this poem shows how 'Each cultural layer or lamina reveals a new, but analogous, organization of "the changing mind of Europe".' Thus a Poe tale, two Latin poems, the writings of Rousseau, and a passage in Ovid's *Metamorphoses*, among other allusions, are cited and analysed in a

⁹¹ *Norse Poems*, by W. H. Auden and Paul B. Taylor. Athlone. pp. xiv + 256. £7.95.

refreshing to-and-fro dialogue format. Michael L. Beaumann's 'Let Us Ask "What Is It?"' (*ArQ*) takes as its premise that Prufrock's question is about either sex or death; the two possible questions are then formulated. Had Sweeney been in Prufrock's place the blunt sexual question would have been asked: 'Will you sleep with me?' However, the more significant question that Prufrock leaves unasked is 'Should one commit suicide?' The thematic and emotional closeness of 'Prufrock' to *The Waste Land* and the later poetry is stressed: 'Eliot's lifelong attraction to death' provides the crucial continuity.

There are three entries on Eliot in *N&Q*. Roy T. Booth's 'Eliot's "Burbank" Poem and Harington's Ariosto' finds and comments on an allusion to *Orlando Furioso* in 'Burbank with a Baedeker: Bleistein with a Cigar'. Marc Eccles's 'Thomas Dekker (Or Rather Heywood) and Eliot's "Rhapsody on a Windy Night" (CCXXV.234)' queries a reference to *A Woman Killed With Kindness*. In 'Palgrave and Eliot' John Pikoulis looks at a juxtaposition of two poems in Palgrave's *Golden Treasury* in connection with an influence on *The Waste Land*. Max Nänny's ' "Cards are Queer": A New Reading of the Tarot in *The Waste Land*' (*ES*) accepts that A. E. Waite's *The Pictorial Key to the Tarot* (1910) and/or his Tarot pack were used by Eliot. The cards mentioned by Madame Sosostiris are identified as far as is possible and the sequence of cards is analysed. There results the proposition that 'By dramatizing or ritualizing Eliot's personal situation and problems in an occult or covert way, the Tarot epitomises the more overt waste land theme of sterility and death in life.' Wendell V. Harris's 'The Road To and From Eliot's "Place of Pater"' (*TSL*) analyses Eliot's essay on Pater as a point of departure for a consideration of 'the continuous contemporaneity of Pater's basic position'.

John Gurney's 'Christopher Fry: *A Sleep of Prisoners* – Growth, or Confusion of Vision' (*Agenda*) discusses the play as 'an interesting experiment in a mode that proves uncongenial to its author'. Jon Silkin appraises the verse of David Gascoyne (*Agenda*), especially noting 'the emotional and verbal concision arising from Gascoyne's response to the nature of the times'. David Lloyd's review article on Seamus Heaney's *Field Work* (*Ariel*) makes the point that the volume represents both a consolidation and an advance with regard to the earlier work. Calvin Bedient's 'On Geoffrey Hill' (*CritQ*) examines the claim that Hill is 'the best poet now writing in England'. After the excellence of *Mercian Hymns*, the historical sonnet sequence 'An apology for the revival of Christian architecture in England' contains Hill's best verse. This survey of Hill's output registers the poet's very uneven talent. Clive Wilmer has an article in *SoR*: 'An Art of Recovery: Some Literary Sources for Geoffrey Hill's *Tenebrae*'.

Wesley D. Sweetser has written an annotated bibliography of works by and concerning Ralph Hodgson⁹². This is a thorough guide to the first and subsequent editions of Hodgson's work, to the anthologies and periodicals in which the verse appears, and to the critical analyses of the canon in books, articles, reviews, and dissertations. Illustrated, and prefaced with an essay 'Ralph Hodgson, Poet and Person' by Robert F. Richards, this is a useful and detailed compilation of information.

⁹² *Ralph Hodgson: A Bibliography*, by Wesley D. Sweetser. Garland (1980). pp. xxxvi + 185. \$20.

Keith Sagar's *Ted Hughes*⁹³ is a concise critical introduction to the poetry from *The Hawk in the Rain* to *Moortown*. New readers of Hughes will appreciate the clarity of this pamphlet and the select bibliography will direct them to more detailed critical examinations. Donald F. McKay's 'Animal Music: Ted Hughes's Progress in Speech and Song' (*ESC*) examines *Crow*, 'Orghast', *Season Songs*, and *Gaudete* to indicate that 'The progress from *Crow* to *Gaudete* may be seen as the poet's struggle to fashion speech worthy of the goddess, to complete *Crow*'s lyric gesture somehow, and write love poems to the earth.'

William Blissett's *The Long Conversation*⁹⁴ recollects over thirty meetings with David Jones as well as their correspondence. The lively contents of these conversations between poet and academic reveal details interesting for the light they shed both in a literary and a biographical context. Here are to be found Jones's attitudes to, for example, Spenser, T. S. Eliot, James Joyce, and ME poetry, as well as insights into the poet's own work. This informal account will be valuable to the scholar and the general reader. Thomas Dilworth's 'Wales and the Imagination of David Jones' (*AWR*) stresses that Jones's Welshness is that of an outsider: 'Jones's sense of separation from Wales intensifies his love of Wales, but to the extent that the separation is real, the Wales he recovers is a place of memory and imagination.' The ways in which Jones's preoccupation with Wales influences his verse are outlined: the figure of Arthur is seen as particularly important in this context.

Terry Whalen's 'Philip Larkin's Imagist Bias: His Poetry of Observation' (*CritQ*) interestingly deviates from the generally accepted critical approach by discussing Larkin as a Modernist. The poetry is that 'of visual participation in the observable physical world', and Whalen's insight is that, as such, it can be aligned with Imagist theory and practice. Movements of epiphany are seen to be of central importance in Larkin's work. Close analysis of the verse in this context forms the substance of this perceptive article. In *CCrit* Edwin Morgan writes a long review-essay 'On Hugh MacDiarmid's *Complete Poems 1920-1976*'. Peter Brazean comments on 'The Irish Connection: Wallace Stevens and Thomas McGreevy' (*SoR*).

A volume of essays and poems to mark Peter Russell's sixtieth birthday is edited by James Hogg⁹⁵. Included are critical essays on Russell's poetry by William Oxley, Anthony L. Johnson, and Maria Emanuela Eisl, poems by Richard Burns, Edward Lowbury, D. M. de Silva, Ian Fletcher, and John Heath-Stubbs, translations of verse by Barbara Reynolds and Anthony Rudolf, and essays by Katrina Bachinger (on Pound), Leo Truchlar (on Christopher Isherwood) and Erwin A. Stürzl (on Celtic literature).

Edna Longley edits *A Language Not To Be Betrayed*⁹⁶, a varied selection of Edward Thomas's prose. The emphasis is on Thomas's criticism; as well as extracts from the rural volumes and autobiographical writings there are

⁹³ *Ted Hughes*, by Keith Sagar. WTW. Profile. pp. 57.

⁹⁴ *The Long Conversation: A Memoir of David Jones*, by William Blissett. OUP. pp. 159. £9.75.

⁹⁵ *The Servant of the Muse: A Garland for Peter Russell on his Sixtieth Birthday*, ed. by James Hogg. SSPDPT. USalz. pp. viii + 224.

⁹⁶ *A Language Not To Be Betrayed: Selected Prose of Edward Thomas*, sel. and intro. by Edna Longley. Carcanet in association with Mid-NAG. pp. xxii + 290. £9.95.

included reviews of both poetry and prose, extracts from the full-length critical studies of Richard Jefferies, Maeterlinck, Swinburne, George Borrow, Pater, and Keats. An excellent critical introduction and a bibliography complete the volume. D. B. D. Asker's 'Edward Thomas' Letters to Harry Hooton: The Forgotten Correspondence' (*AWR*) views the young Thomas's letters as important for several reasons: their Pateresque style is seen as a stage in the development of Thomas's prose; references to the poet's literary tastes are to be found in the correspondence; the passionate intensity of feeling there expressed gives a new insight into the poet's character. John Pikoulis compares 'Alun Lewis and Edward Thomas' (*CritQ*). Thematic parallels between the two poets are considered and, in particular, the influence on Lewis of Thomas is discussed in detail with reference both to the verse and the short stories.

Ashley E. Myles has made a study of Yeats as a dramatist⁹⁷. The author stresses that his book highlights 'the dramatic achievement of Yeats and not the revolutions that he brought in drama'. After a survey of Romantic and Victorian verse drama and an outlining of the Little and Repertory theatre movements, Yeats's theory and dramatic career are examined. A short comparison with T. S. Eliot concludes this unoriginal volume. J. J. Ll. Cribb writes on 'Yeats, Blake and The Countess Cathleen' (*IUR*). The design of the play owes much to Yeats's study of Blake:

The two main debts are the character of the Countess and the action or movement of the play as a whole. That movement is from the undefined, vague world of Innocence (what Yeats later called the "beautiful fluid rhythms of 'Thel' ") to the concrete, defined and harsh world of experience. Cathleen's beauty, her spiritual nature, her dreaminess, her childishness even are all Thel-like.

The bulk of the essay discusses Yeats's reading of Blake and the difficulty in the play's composition that directly resulted from this reading. Anca Vlasopolos has a brief article on 'Thematic Contexts in Four of Yeats's Plays' (*MD*). The plays considered are *At the Hawk's Well*, *A Full Moon in March*, *The Cat and the Moon*, and *Purgatory*. Yeats is presented as a would-be aristocratic elitist, as a playwright who 'virtually' excludes 'nature and ordinary life' from these four plays, and the genetic argument in *Purgatory* is harshly condemned: 'When Yeats turns to politics and science (e.g., eugenics), as he does in *Purgatory*, he exhibits an appalling lack of knowledge and a rigidity of thought which turns his plays into repulsive programs for the betterment of the race.'

Ronald Schleifer considers 'Principles, Proper Names, and the Personae of Yeats's *The Wind Among the Reeds*' (*Eire*). Yeats's wholesale revision of titles in *The Wind Among the Reeds* for the 1906 collected volume 'sheds light on his changing conception of poetry itself between the publication of *The Wind* in 1899 and its republication in *The Poetical Works* of 1906'. In particular, Yeats's changing of the proper names of the personae to generic names and pronouns is intricately examined with regard to what is called 'the "crisis" of the proper name, the difficult and problematic enterprise of forging identity out of the multiplicity of experience'. Herbert J. Levine's '"Freeing the Swans": Yeats's Exorcism of Maud Gonne' (*ELH*) traces Yeats's early use of

⁹⁷ *Theatre of Aristocracy: A Study of W. B. Yeats as a Dramatist*, by Ashley E. Myles. SSPDPT. USalz. pp. iv + 124.

swan iconography, showing that in 'The Wild Swans at Coole' the personal and obsessive meaning of the swan is lifted, and that, in subsequent poems, Yeats could regard the swan 'as a self-contained symbol with as many meanings as the contexts in which he placed it'. The early associations, however, are not completely forgotten and, in 1926, 'Among School Children' shows Maud Gonne 'as part of an ironic myth, playing an aging proletarian Leda to his tattered aristocratic Zeus'.

Edward Hirsch's "'And I Myself Created Hanrahan": Yeats, Folklore, and Fiction' (*ELH*) shows how 'It was partially to subvert his belief in the alienation of the poet – and the correlative problem of idiosyncratic texts – that Yeats turned to a prose fiction based on Irish folklore.' The contradictory ideas of the poet as both solipsist and communal myth-maker inform *Stories of Red Hanrahan* and make it a problematic text; an analysis of this text clearly reveals the dualism that 'allows Yeats to castigate a poetics of individualism while actually mystifying the inspired madness and isolation of the poet'. Grosvenor E. Powell's detailed 'Yeats's Second "Vision": Berkeley, Coleridge, and the Correspondence with Sturge Moore' (*MLR*) considers in depth the ways in which Bishop Berkeley's and Coleridge's ideas and vocabulary informed the 1937 reformulation of the system in the revised version of *A Vision*. The philosophical debate of the Sturge Moore correspondence is also examined in detail. It is concluded that 'Yeats's ideas do not change significantly throughout his long career. What does change is his sense of the metaphysical implications of his ideas.'

3. Prose Drama

MD should be consulted for bibliographical information and specialist reviews. This is also the case with *Shaw*, the hardback yearbook which succeeds *The Shaw Review*. We must mourn the loss this year of *Theatre Quarterly*, without which the report and criticism of contemporary drama will be greatly impoverished.

*Modern British Dramatists 1900–1945*⁹⁸ is a compilation of biographical and critical essays on seventy-three playwrights. The format is very effective in that the lists of hard information about publication, production, criticism, and manuscript collections are balanced by fresh and appreciative critical assessments. The volumes are more inclusive than one might guess. Oscar Wilde might have been held in reserve for the promised volume on nineteenth-century playwrights, Charles Haddon Chambers was Australian and worked most importantly before 1900, both W. H. Auden and T. S. Eliot are treated at length despite Eliot's remark that whether Auden were English or American he himself must be the other. But if the editors of the adjacent volumes in the series *Dictionary of Literary Biography* regret this bold poaching, the readers of the present work will benefit. This is a volume which will usefully introduce the beginning student to the major figures – Auden, Granville-Barker, Barrie, Bridie, Coward, Eliot, Galsworthy, Lady Gregory, Henry Arthur Jones, James Joyce, D. H. Lawrence, Maugham, O'Casey, Pinero, Shaw, Synge, Travers, Wilde, and Yeats – and be of convenient value to the experienced

⁹⁸ *Modern British Dramatists, 1900–1945*, ed. by Stanley Weintraub. Gale. Vol. 1, pp. x + 301; Vol. 2, vii + 344. \$132.

student for the entries on such playwrights as Mordaunt Shairp and Gilbert Cannan.

*Who Was Who in the Theatre, 1912–1976*⁹⁹ brings together material from the first fifteen volumes of *Who's Who in the Theatre*, re-arranged in alphabetical order and with some bringing up to date. There are biographical sketches of more than 4000 actors, directors, producers, designers, and critics from 1912 to 1976. The coverage of the English-speaking theatre is very full and the volumes will earn their place on the shelves of every good library.

In 'The Politics of Anxiety' (MD) C. W. E. Bigsby discusses the course of socialist writing for the English stage since the 1950s. The same writer contributes 'The Language of Crisis in British Theatre: The Drama of Cultural Pathology' to SUAS 19¹⁰⁰: one-half of one per cent of the population of Britain are educated at the universities of Oxford or Cambridge and it is largely from that group that the English theatre continues to draw its strength. Nevertheless, the drama of the 1960s and 1970s reflects more directly than verse or the novel 'the writer's doubts not only about his society, in a state of genuine crisis, but about the function of art, the nature and power of language and the role of the writer'. In the same volume Julian Hilton's 'The Court and its Favours' discusses the work of John Arden, Christopher Hampton, and David Storey from their shared beginning in The English Stage Company. Also in SUAS 19, Christian W. Thompson's 'Three Socialist Playwrights' discusses the work of John McGrath, Caryl Churchill, and Trevor Griffiths finding a wide variety of approaches to artistic issues in spite of a similarity of ideological perspective. *Essays on Contemporary British Drama* (Munich: Hueber) edited by Hedwig Bock and Albert Wertheim has not been seen: it is reported to contain essays on John Arden, Peter Barnes, Edward Bond, Simon Gray, Trevor Griffiths, Joe Orton, John Osborne, Harold Pinter, David Storey, and Arnold Wesker. In MD Charles A. Carpenter offers 'An International Checklist of Commentary' on the work of Edward Bond, Peter Shaffer, Tom Stoppard, and David Storey.

In 'This, That, and the Other?' (MD) Michael Anderson examines the role of the critic with regard to 'the sector which has been variously called fringe, experimental or avant-garde, and has in recent years more frequently taken the title of alternative theatre'. He considers some of the reasons for the neglect by critics of what is such an important element of theatre in London. In SUAS 19¹⁰⁰ John Russell Taylor's 'Art and Commerce' considers Robert Bolt, Peter Shaffer, Anthony Shaffer, Alan Ayckbourn, and Alan Bennett as examples of playwrights who have been successful in the West End without having that as their only goal.

Two volumes offer surveys of drama written not for the stage, but to be broadcast. In *British Television Drama*¹⁰¹ the editor's long and thoughtful introduction is followed by separate chapters on the television plays of Jim Allen, Trevor Griffiths, David Mercer, Peter Nichols, Alan Plater, Dennis

⁹⁹ *Who Was Who in the Theatre, 1912–1976*. Gale. Four vols. pp. iv + 2664. \$160.

¹⁰⁰ *Contemporary English Drama*, ed. by Malcolm Bradbury and David Palmer with the association of C. W. E. Bigsby. SUAS 19. Arnold, pp. 192. pb £4.95.

¹⁰¹ *British Television Drama*, ed. by George W. Brandt. CUP. pp. x + 276. hb £22, pb £6.95.

Potter, Jeremy Sandford, and Peter Watkins. *British Radio Drama*¹⁰² follows the same pattern with the individual chapters treating Louis MacNeice, Dylan Thomas, Susan Hill and Dorothy L. Sayers, Giles Cooper, Henry Reed, and Samuel Beckett. A final chapter discusses British radio drama in general since 1960, and in appendixes there are lists of plays performed and plays published.

Peter Barnes's *Collected Plays*¹⁰³ brings together *The Ruling Class*, *Leonardo's Last Supper*, *Noonday Demons*, *The Bewitched*, *Laughter!*, and the seven monologues *Barnes' People*. Bernard F. Dukore's study of *The Theatre of Peter Barnes*¹⁰⁴ is based on his admiration for the 'originality, distinctiveness, theatrical vitality, and intellectual power' which characterize Barnes's writing for the stage. As well as the original plays, Barnes's extensive work on adapting Jacobean and foreign plays is appreciated. Dukore finds that both the original works and the adaptations fit Barnes's praise of his source materials (Jonson, Marston, Grabbe, Wedekind, Feydeau): 'Extreme theatricality. They have huge size, passions, and extremes of emotion.' In the Yale journal *Theater* Mark Bly and Doug Wager record 'Theater of the Extreme: an interview with Peter Barnes'.

In 'Familiars in Ruinstrewn Land' (*ConL*) Seán Golden writes on *Endgame* as political allegory: 'Hamm and Clov are familiars, intimately bound together by the relationship of oppressor to oppressed, of owner to worker', but Mr Golden's main interest is in the difficulty of using language with confidence. Richard Jacobs concentrates on *Endgame* in 'The Lyricism of Beckett's Plays' (*Agenda*), Victor Carrahino on *Endgame* and *Godot* in Beckett and Hegel: the Dialectic of Lordship and Bondage' (*Neophil*), and in *The French Review* Larry W. Riggs has the comparative study 'Esthetic Judgment and the Comedy of Culture in Molière, Flaubert, and Beckett'. A special number of *CollL* includes Michael Mundhenk's 'Samuel Beckett: The Dialectics of Hope and Despair', Gregory A. Schirmer's 'The Irish Connection: Ambiguity of Language in *All That Fall*', and Joseph Browne's bibliographical paper 'The "Critic" and Samuel Beckett'. The three papers in *AUMLA* are James Acheson's 'Madness and Mysticism in Beckett's *Not I*', Maurice Blackman's 'Acting Without Words' on Beckett and Artaud, and Stephanie Farrall's 'Talking about What Happens Off' on *Waiting for Godot*.

In 'The Search for Epic Drama' (*MD*) Philip Roberts gives an account of Edward Bond's work in the last years of the 1970s – *Orpheus*, *The Worlds*, *The Bundle*, *Restoration*, and *Summer* – offering very committed defences against the adverse criticisms of the press. In the same issue (Number 4) Katharine Worth reviews *Restoration*, seeing it as 'a thrilling event, both in itself and as an augury for a continuingly rich and varied contribution to the English theatre by this, the most strikingly talented and profoundly moving of its contemporary practitioners'. In *SUAS* 19¹⁰⁰ Jenny S. Spencer's 'Edward Bond's Dramatic Strategies' contrasts the directness and simplicity of his political ideas with the complexity and variety of his theatrical procedures. In *Theater* (Yale) Bond offers 'the Romans and the Establishment's Fig Leaf' as his contribution to the debate initiated in the same number by Ben Cameron's 'Howard Brenton: the

¹⁰² *British Radio Drama*, ed. by John Drakakis. CUP. pp. viii + 288, hb £22, pb £6.95.

¹⁰³ *Collected Plays*, by Peter Barnes. Heinemann. pp. ix + 468. pb £8.50.

¹⁰⁴ *The Theatre of Peter Barnes*, by Bernard F. Dukore. Heinemann. pp. ix + 158. pb £5.50.

Privilege of Revolt' and Richard Beacham's 'Brenton invades Britain: *The Romans in Britain* Controversy'. In the same issue of *Theater* (Yale) Alisa Solomon's 'Witches, Ranters and the Middle Class' surveys the plays of Caryl Churchill. Elizabeth H. Winkler's 'Historical Actuality and Dramatic Imagination' (*CJIS*) is a study of Brian Friel's *The Freedom of the City*, and Katherine H. Burkman's 'The Fool as Hero' (*TJ*) compares Simon Gray's *Butley* and *Otherwise Engaged*.

In 'Creativity and Commitment in Trevor Griffiths's *Comedians*' (*MD*) Austin E. Quigley discusses the recurring conflict between the aesthetic and the political aspects of Griffiths's work, and offers a detailed appreciation of this play, which 'changes our situation, not simply as Waters would wish, by showing us the evils in and the way beyond embedded stereotypes, but by forcing us to experience, and not just acknowledge the injustice and intractability of such stereotypes. . . . The play . . . thrusts like a dagger at our hearts.' Kenneth C. Bennett writes on Christopher Hampton's work in '*The Philanthropist* and *The Misanthrope*', (*ThR*).

In 'David Mercer and the Mixed Blessing of Television' (*MD*) John Russell Taylor discusses Mercer's unique position among dramatists of his generation, who have mainly regarded writing for television as secondary to their work for the theatre: almost all of Mercer's important plays, which are appreciated in detail by Russell Brown, were written for television. In 'A Playwright Looks at Mozart' (*CompD*) C. J. Gianakaris discusses Peter Shaffer's *Amadeus*. In 'Adultery is Next to Godlessness' (*MD*) June Schlueter discusses Peter Nichols's *Passion Play*: 'Through skilful dramatic juxtaposition of characters, scenes, and passions, Nichols has turned adultery into both a manifestation and a metaphor of a faithless world.'

In 'Orton's *Loot* as "Quotidian Farce": The Intersection of Black Comedy and Daily Life' (*MD*) Maurice Charney emphasizes the important reference to actuality (represented by Orton's use of his dead mother's false teeth as props in rehearsal) which combines with the stylization and artificiality, so that there is a departure from traditional farce where 'the characters are, by convention, insulated from pain and punishment'. In *SUAS* 19¹⁰⁰ Martin Esslin's 'The Comedy of (Ill) Manners' appreciates the brilliance of Orton's dialogue and plotting but offers the proposition that rather than any substantial satire, profound comedy, or rich humour, the plays are characterized by 'the mindless laugh which reflects the deprivation of the dispossessed and amounts to no more than an idiot's giggle at his own image in a mirror. As such Joe Orton's *œuvre* is both symptomatic and significant.' In the same volume, Arnold P. Hinchliffe's 'Whatever Happened to John Osborne?' discusses *Time Present*, *The Hotel in Amsterdam*, *West of Suez*, *A Sense of Detachment*, *The End of Me*, *Old Cigar*, *Watch it Come Down* and his adaptations (*Hedda Gabler*, *A Place Calling Itself Rome*, and *The Picture of Dorian Gray*) as well as his plays for television in the 1970s, deciding that, rather than a man with a career which has dwindled from its initial high promise, 'Osborne is alive and growing better'.

The fourth volume of the collected plays of Harold Pinter¹⁰⁵ brings together *Old Times*, *No Man's Land*, *Betrayal*, *Monologue*, and *Family Voices*. A

¹⁰⁵ *Plays: Four*, by Harold Pinter. Eyre. pp. xiii + 296. pb £1.95.

'student edition' of *The Birthday Party*¹⁰⁶ has an introductory commentary by Patricia Hern and explanatory notes by Glenda Leeming aimed at overseas schoolchildren. In SUAS 19¹⁰⁰ Guido Almansi's 'Harold Pinter's Idiom of Lies' takes some kind of delight in his conviction that 'Pinter has systematically forced his characters to use a perverse, deviant language to conceal or ignore truth. In twenty years of playwriting he has never stooped to use the degraded language of honesty, sincerity, or innocence which has contaminated the theatre for so long.' In TJ Thomas P. Adler offers 'Notes Toward the Archetypal Pinter Woman', and Bernard F. Dukore 'What's in a Name: An Approach to *The Homecoming*'. In CompD Thomas Postlethwait's discussion of *The Homecoming* relates the play to Ibsen's middle plays.

In 'Cinematic Fidelity and the Forms of Pinter's *Betrayal*' (MD) Enoch Brater argues that with 'its emphasis on visual statement, and especially in its concise arrangement of nine short scenes which move so uninhibitedly back and forth in time, *Betrayal* shows more clearly than any previous Pinter play the profound effect his work in the movies has had on his dramatic technique'. In 'Pinter's play with the Audience' (MD) Thomas F. van Laan argues that in *The Dumb Waiter* the simple-minded attempts of Ben and Gus to come to terms with the events reported in their newspapers are ironical parodies in advance of the critics' attempts to impose meanings on the action of the play: a main theme in the play is 'the relationship the dramatist has chosen to have with his audience'.

The Shaw Review, published three times a year in paper-covered issues of fifty or so pages, has been replaced by *Shaw: The Annual of Bernard Shaw Studies*¹⁰⁷ in one substantial, hardback yearly volume. The first in the series concentrates on the single theme of *Shaw and Religion*. Charles A. Berst, the editor of this first volume, introduces the subject in his paper on 'The Poetic Genesis of Shaw's God', stressing the aesthetic as distinct from the philosophic nature of the main influences on his religious thinking. In 'Shaw and Ra' J. L. Wisenthal discusses religion in *Caesar and Cleopatra* and *Saint Joan*. In 'Lady Cicely, I Presume' Ina Rae Hark discusses *Three Plays for Puritans* with emphasis on *Captain Brassbound's Conversion*. Sidney P. Albert in 'The Lord's Prayer and *Major Barbara*' notes Shaw's long fascination with the Pater Noster and its special functions in that particular play. David Matual compares 'Shaw's *The Shewing-up of Blanco Posnet* and Tolstoy's *The Power of Darkness*'. Valli Rao offers '*Back to Methuselah*: A Blakean Interpretation', reading the play in the light of *Jerusalem*. Daniel Leary considers '*Too True To Be Good* and Shaw's Romantic Synthesis' finding that the play's techniques and religious interests make it strikingly of our time. As usual, the best writing and most interesting content comes from Shaw himself in three papers that present fugitive material: Charles A. Berst presents an account of Shaw's 1906 lecture 'Some Necessary Repairs to Religion', Israel Cohen's account of Shaw's 1909 meeting with Reuben Brainin is reprinted, and Warren Sylvester Smith gives a record of Shaw's twenty-five-year exchange of letters with Dame Laurentia McLachlan, Abbess of the Benedictine Stanbrook Abbey. Charles A. Carpenter supplies 'Shaw and Religion/Philosophy: A Working Bibliography',

¹⁰⁶ *The Birthday Party*, by Harold Pinter, with commentary and chronology by Patricia Hern, notes by Glenda Leeming. Eyre. pp. xxix + 97. pb £1.75.

¹⁰⁷ *Shaw I: Shaw and Religion*, ed. by Charles A. Berst. PSU. pp. vi + 258. £9.60.

and John R. Pfeiffer 'A Continuing Checklist of Shaviana'. In *'Too True to be Good: Bernard Shaw Between Two World Wars'* (*SELit*) Junko Matoba emphasizes the mood of despondency, failure, and futility in the play, Shaw's 'tacit understanding of the "tragic impasse" of the modern man's condition'.

In 'The Optical Allusion' (*MD*) John William Cooke discusses *Travesties* and Stoppard's interest in the question of how we perceive, try to understand, 'and hence control, the apparent absurdity of the world around us'. In *SUAS* 19¹⁰⁰ Ruby Cohn's 'Light Drama and Dirges in Marriage' surveys Stoppard's career, finding that 'Stoppard's puns, parodies, and performance strategies are inventive, but they serve no purpose except entertainment in the light drama that constitutes the bulk of his work', while in the three more serious plays the ideological prose is burdensome and the ideas are belaboured. In *MQ* Richard J. Buhr discusses 'The Philosophy Game in Tom Stoppard's *Professional Foul*', in *TCL* Michael Hinden analyses *Jumpers* in 'Stoppard and the Theatre of Exhaustion', James Morwood's 'Jumpers Revisited' is in *Agenda* and in 'Godot Comes' (*Ariele*) Joseph E. Duncan writes on *Rosenkrantz and Guildenstern Are Dead*. In *ConL* Nancy S. Hardin prints her interview with Stoppard.

In *MD* Ann Saddlemyer introduces an unpublished article entitled 'The Dramatic Movement in Ireland', which Synge wrote in 1906 with the *Manchester Guardian* in mind. The facts offered are familiar, of course, but of great interest are the implications that Synge was familiar with 'the many verse plays that were written in England' in the nineteenth century as well as with what he calls 'the school of Ibsen'. Not surprisingly, he expresses more interest in 'little plays dealing with Irish peasant life' and the problem 'of finding a universal expression for the particular emotions and ideas of the personality of the artist himself'. In *Éire-Ireland* Leslie D. Foster's 'Maura' surveys the criticism of *Riders to the Sea* and offers a reading of the play as a tragedy based not on Maura's saintliness but on her serious flaws. To the same journal James C. Pierce contributes 'Synge's Widow Quin: touchstone to the Playboy's irony'.

In *SUAS* 19¹⁰⁰ Glenda Leeming's 'Articulacy and Awareness' considers Arnold Wesker's plays of the 1970s – *The Friends*, *The Old Ones*, *The Wedding Feast*, *The Journalists*, *The Merchant* – seeing the interests in social or family relationships and in working life as a continuation, with some shifts of emphasis, of the themes of his earlier plays. In the new journal *CTR* Wesker writes of his experience in 'The Playwright as Director'. In 'Snoo Wilson: *Enfant Terrible* of the English Stage' (*MD*) James Bierman offers a broad account of Wilson's work, enlivened by extensive quotations from his interview with the playwright, and in the Yale review *Theater* Joel Schechter prints his Wilson interview under the title 'Theater on the Wrong Side of the Law'.

American Literature to 1900

JOHN B. VICKERY

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1. General

Bibliographies of current articles are published quarterly in *AL* and annually in *PMLA* and the summer supplement of *AQ*. Donald N. Koster's *American Literature and Language*¹ attempts to provide in a single volume a bibliographical guide to the spectrum of information sources ranging from biographical, historical, and general studies to individual author bibliographies. Inevitably some curious omissions occur, but the volume is a handy reference tool for beginning students and non-specialists. In addition, other more specialized works have appeared during this review period. A. LaVonne Brown Ruboff's 'American Indian Oral Literatures' (*AQ*) is a bibliographic article designed to acquaint the American Studies teacher with materials on its subjects. It lists and reviews a variety of materials from teaching aids to general anthologies. M. X. Lesser² has edited a useful reference guide covering writings about Jonathan Edwards from 1729 to 1978. The items are arranged chronologically, by year, are informatively annotated, and include dissertations as well as brief notices and more substantial contributions. Lesser's introduction traces the contours of Edwards criticism and notes both changing attitudes and some fairly well-marked continuities.

*American Literary Scholarship, An Annual/1979*³ is a larger companion volume to *YWES* in that it surveys and assesses the scholarship annually. It is divided into chapters dealing with selected major authors from Emerson to Faulkner and those surveying historical and generic groupings. A chapter on foreign scholarship concludes the volume.

*The Veracious Imagination*⁴ is a collection of essays by Cushing Strout which

¹ *American Literature and Language: A Guide to Information Sources*, ed. by Donald N. Koster. Gale. pp. xiii+321. \$40.

² *Jonathan Edwards: a reference guide*, ed. by M. X. Lesser. Hall. pp. lix+365. £24.50.

³ *American Literary Scholarship, An Annual/1979*, ed. by James Woodress. Duke. pp. xvii + 541. \$27.75.

⁴ *The Veracious Imagination: Essays on American History, Literature, and Biography*, by Cushing Strout. Wesleyan. pp. xiv+290. \$22.75.

explores the overlapping concerns of American fiction, history, and biography. For Strout, all three are concerned to tell the truth by using complex narrative forms. In the process of commenting on authors ranging from Harriet Beecher Stowe and the Jameses to John Updike and E. L. Doctorow, he defends the explanatory character of narrative and points up the sociohistoric (as opposed to the metaphysical) dimension of American literature, especially fiction. He also underscores the importance of the thinking subject and the representational and determinate character of texts. Such unfashionable positions are articulated with cogency, wit, and common sense.

Joan Zlotnick's *Portrait of an American City*⁵ is a study of three hundred years fictive rendering of New York, an attempt to relate literary developments to historical events, and an examination of dominant themes in urban fiction. Since it is directed at the general public as well as students, its orientation is perforce descriptive and subject-oriented rather than analytically interpretive. Nevertheless, it allows one a useful overview of the social and structural changes wrought in the city and of the shifting attitudes from which it has been viewed by writers from Washington Irving and James Fenimore Cooper to Norman Mailer and James Baldwin.

In *Witnesses to a Vanishing America*⁶ Lee Clark Mitchell provides an extended study of America's dual response to its own geographical and cultural fact as 'utopian second chance'. The majority held untroubled optimistic assumptions about nature, progress, and the past, while a minority sensed with varying degrees of intensity and awareness that unabated expansion would provoke social and psychological pressures, possible imperialistic decline, and profound doubts about the possibilities of cultural advance. Mitchell studies this phenomenon from a broad range of evidence as it issued in nostalgic laments for the passing wilderness, in local efforts to preserve pioneer histories and frontier folkways, in professional dedication (such as that of George Catlin and other painters and photographers) to rendering accounts of Indian life in probing, complex, and often agonized assessments of self and American culture when set over against native, non-white cultures. The strength of this volume for literary studies lies in its providing a context for the criticism Cooper, Herman Melville, and Mark Twain levelled at their 'westerling culture', a context which suggests they were neither so uniquely perceptive nor so culturally isolated as they have been represented. As a contribution to American Studies, it also shows clearly that current apprehensions and concerns for ecology, environment, and the rights of subcultures are a residue distilled in new and more astringent forms from nineteenth-century compounds already isolated and identified.

In an age of increased attention to ethnic and native literatures, the informed, scholarly essays found in *Traditional American Indian Literature: Texts and Interpretations*⁷ are doubly welcome. As a group, they result in a vigorous, learned, and judicious plea for more serious examination of their subject.

⁵ *Portrait of an American City: The Novelists' New York*, by Joan Zlotnick. NUP. pp. 241. \$22.50.

⁶ *Witnesses to a Vanishing America: The Nineteenth-Century Response*, by Lee Clark Mitchell. Princeton. pp. xvii + 312. £13, \$18.50.

⁷ *Traditional American Indian Literature: Texts and Interpretations*, ed. by Karl Kroeber. UNeb. pp. ix+159. hb £9.90, pb £3.60.

Warner Berthoff's *The Ferment of Realism*⁸, first published in 1965, has been re-issued with an added preface which wittily defends the book as a literary history of the central developments in American literature between 1884 and 1919 when the establishment and then the disestablishment of realism was the dominant factor. For Berthoff the period chronicles the culture's struggle for freedom and then, with that in its grasp, its subsequent struggle *with* freedom – its efforts to find room for a decent human life amid the pressures of a mass, secular, technological society emerging at an ever accelerating pace by the twentieth century.

An even closer look is given to a central aspect of this phenomenon in Ronald E. Martin's *American Literature and the Universe of Force*⁹ which advances a clear, well-documented, and discriminating thesis. Solidly based on painstaking, interdisciplinary study of nineteenth-century science, philosophy, and American literature, it asserts the primacy of the concept of force: first for the initial formulations of the law of the conservation of energy, then for Herbert Spencer's thinking, and finally for writers such as Henry Adams, Frank Norris, Jack London, and Theodore Dreiser. Professor Martin gives a sharper sense than we have had heretofore of exactly how the resultant scientific and philosophic theories richly and variously informed the imaginative literature. He is particularly enlightening on the shifting fortunes of the concept as it moved from discipline to discipline and how it was shaped, almost transmuted, by imaginative writers into an integral aspect of their aesthetic sense and symbolic vision. His knowledgeable yet detached perspective makes him especially effective in showing how the notion both liberated and limited thought and how creative writers in particular reveal this mixed effect and, on occasion, their awareness of it.

Harold Kaplan's *Power and Order*¹⁰ also studies the naturalist imagination but with a rather different focus. He uses Henry Adams as a marginal version of that imagination, a version whose coherence brings out most sharply the implications inherent in the works of Stephen Crane, Theodore Dreiser, and Frank Norris. In so doing, Kaplan is at pains to argue that these implications provide a continuity between the naturalists and modern imaginative culture with its concentration on power and struggle. For him, naturalism's major contribution is 'a myth of power and conflict charged with apocalyptic themes of order and chaos, creation and destruction, purgative crisis and redemptive violence'. While one may feel this is too highly coloured a rendering of its achievement, one nevertheless is grateful for Professor Kaplan's energetic endeavour to see wherein the imaginative force of these writers resides while at the same time implicitly attempting to talk social, moral, and political sense to his own time.

In a closely argued and stimulating study, Anthony Chaffell Hilfer advances the view that the presentation of human character in American literature changes in the transition years of the nineteenth and twentieth centuries. *The*

⁸ *The Ferment of Realism: American Literature 1884–1919*, by Warner Berthoff. CUP. pp. xix+310. hb £25, pb £6.95.

⁹ *American Literature and the Universe of Force*, by Ronald E. Martin. Duke. pp. xviii + 277. \$27.75.

¹⁰ *Power and Order: Henry Adams and the Naturalist Tradition in American Fiction*, by Harold Kaplan. UChic. pp. xi + 142. \$15.

*Ethics of Intensity in American Fiction*¹¹ finds the novel turning away from ethos, code or state, and self as substance to pathos, process, and self as emotional intensity. Irving Babbitt is presented as the clearest exemplar of the former and Whitman of the latter. William Dean Howells's *A Modern Instance*, Henry James's 'The Beast in the Jungle' and *The Wings of the Dove*, Theodore Dreiser's *Sister Carrie* and *An American Tragedy*, and Gertrude Stein's 'Melantha' are the central texts adduced to support this thesis, which appears to have more validity as a conceptual paradigm than as a historically conclusive inference. Fortunately Professor Hilfer is well aware of the fact that the writers and the period he discusses are sustainedly ambivalent about the new and old moral paradigms he draws so forthrightly.

2. Prose

In 'The Indian Saints of Early New England' (*EAL*) J. William T. Youngs Jr attempts to show how both Indian and Puritan character traits mingled in the lives of Indian converts and how native American experience gave meaning to Christian precepts. 'Cotton Mather's Pharmacy' (*EAL*) by Mitchell Robert Breitwieser finds Mather's interest in smallpox inoculation to be supported by Puritan ideas of analogy and homoeopathy and to square with the main body of his theology. In '*Manuductio ad Ministerium*: Cotton Mather as Neoclassicist' (*AL*), Gustaaf Van Cromphout makes a persuasive case for Mather's neoclassicism from his distrust of imagination, stylistic conciseness, critical tolerance, and Cartesian geometrical method. This development, however, does not represent a growing secularism; Mather's religious fervour remains unabated. An interesting argument is advanced by Karl Keller in 'The Loose, Large Principles of Solomon Stoddard' (*EAL*). He sees Stoddard as the initiator of an art form indigenous to America (namely, liberal reform through co-optation) and as 'a man who had hit on a phenomenal rhetorical strategy for changing the course of history'. 'Jonathan Edwards' "Sweet Conjunction" ' (*EAL*) by Paul David Johnson argues that images in Edwards's *Narrative* are neither mere ornament nor illustration but possess crucial affective and constitutive functions. That is, they shape religious experience with a sense of the heart, and they record the 'sweet conjunction' of the mind of the world and the world of Edwards's mind.

William L. Hedges, in 'The Old World Yet: Writers and Writing in Post-Revolutionary America' (*EAL*), attempts to re-examine the subject in terms of the major cultural tensions and conflicts. The characteristic writer of the period is something of a displaced person until the fiction of Cooper introduces a historical awareness into the divisions, conflict, and estrangement that dominate the era. Here post-Revolutionary literature comes closest to fulfilment. Another reconsideration appears with Robert Micklus's 'Dr. Alexander Hamilton's "Modest Proposal"' (*EAL*). It claims that Hamilton's work is 'a first-rate, double-edged burlesque of the critical controversy' over the legitimacy of tragicomedy as a genre. The reader is readily able to judge for himself since the article reproduces the 'Proposal' in its entirety.

J. A. Leo Lemay and P. M. Zall have prepared a genetic text of Benjamin

¹¹ *The Ethics of Intensity in American Fiction*, by Anthony Chaffell Hilfer. UTex. pp. xiii + 202. \$22.50.

Franklin's *Autobiography*¹² which prints the entire holograph manuscript, currently held by the Henry E. Huntington Library, and shows all the cancellations, revisions, and additions. It is designed for scholars as the best substitute for working with the manuscript itself. Philip D. Beidler writes on 'The "Author" of Franklin's *Autobiography*' (*EAL*) examining Franklin's 'obsessive concern' with his rhetorical presence in the volume as its author. He finds in Franklin's rendering of the figure the sense of an age hovering between antiquity and modernity. With it there is evidence both of Franklin's sense of the spiritual hazards of authorship and also of his efforts to come to terms with them and to live in relative comfort with his new problem of secular authorship.

*The Coincidental Art of Charles Brockden Brown*¹³ by Norman S. Grabo is an eminently shrewd and sane reading of that author's fictional challenges to plausibility. Grabo faces head-on the multiplicity of coincidences in Brown's novels and argues vigorously that they are more purposive and patterned than has been thought. Even Brown's major flaws, digressions, and irrelevancies are regarded as necessary and purposeful in large part because they reflect the American penchant for paradox and the doubling of characters, actions, and meanings which it entails. Grabo concludes persuasively by suggesting that Brown is not working in a mimetic mode but in a non-mimetic one that is thematically ordered.

A somewhat similar thrust informs Cynthia S. Jordan's 'On Rereading *Wieland*: "The Folly of Precipitate Conclusions"' (*EAL*). She sets out to offer an alternative to traditional critical readings of Brown's endings being the result of his own muddled and unresolved notions about the role of fictions. For her, *Wieland* is a self-explanatory text that teaches readers to distrust happy endings and to concentrate on the psychological complexities, especially disguised self-interest, leading to action. More specific in its concern is James R. Russo's ' "The Chimeras of the Brain": Clara's Narrative in *Wieland*' (*EAL*). It attempts to show that Clara oscillates between imagination and reality; and, as a result, many of the novel's inconsistencies are evidence that she is not so much deliberately deceiving as simply unaware of the truth. Russo feels the novel demonstrates that human inability to acquire true knowledge arises from the incapacity to perceive things correctly. The same novel is seen from a slightly different perspective by A. Carl Bredahl Jr in 'The Two Portraits of *Wieland*' (*EAL*). He believes that it reflects the period's divided allegiance to the abstract and its fascination with the concrete, particularly through the differences in perception shown in the portraits created by Plezel and Clara. This tension between the particular and the abstract exists also in Clara herself and is the central tension of the book as well. George Tole (*EAL*) concentrates on the distorted neurasthenic perception of the wilderness in *Edgar Huntly*. Like Conrad, Tole feels, Brown finds real awareness to consist of apprehending the overwhelming otherness of things. In 'C. B. Brown's *Arthur Mervyn*: A Portrait of the Young American Artist' (*AL*), George M. Spangler tries to refute arguments that Brown's obscurity of plotting was evidence of technical incompetence. He had such an obsession with telling stories that this novel became a book about telling stories.

¹² *The Autobiography of Benjamin Franklin: a Genetic Text*, ed. by J. A. Leo Lemay and P. M. Zall. UTenn. pp. lviii + 266. \$28.

¹³ *The Coincidental Art of Charles Brockden Brown*, by Norman S. Grabo. UNC. pp. xii + 197. £13.30, \$19.

Roger Asselineau's *The Transcendentalist Constant in American Literature*¹⁴ is a collection of essays written over a number of years. It coheres as a book largely by its concentration on Whitman (almost half the essays are devoted to him) and by its 'focusing on' transcendentalism reduced to its lowest common denominator whereby it is identified with 'the fundamental romanticism of American literature'. In short, this is not a scholarly consideration of a historical movement or group but a critical effort to characterize an almost metaphysical propensity inherent in two centuries of writing. Perhaps the most interesting portion of the book is that which considers Theodore Dreiser's poetry as revealing Emerson's influence through its 'lyrical philosophy'. Read as a French perspective on American literature, the essays are obliquely informative and engaging reminders of cultural relativity.

Of a quite different order is Anne C. Rose's *Transcendentalism as a Social Movement, 1830–1850*¹⁵. Here the focus is social and cultural history rather than literary interpretation. Her thesis, advanced largely with reference to Orestes Brownson, Margaret Fuller, Bronson Alcott, and Ralph Waldo Emerson, is that the movement was pre-eminently a matter of social consciousness and action. She traces transcendentalism's rise from the evangelizing of Unitarianism through the philosophical questioning of intellectual issues emerging most starkly between 1830 and 1836 and on to the eruption of the controversy of 1836–40 in which conservative Bostonians attempted 'to impose an order on their city's society, an order which the Transcendentalists had, at least implicitly, attacked or challenged. By 1850 these extremes had become more muted so that the volume properly concludes by sketching not only the manner but the quickness of pace with which the Transcendentalists changed from reformers of boundless visions and ambitions to quite respectable citizens. This is an important and valuable study which clearly demonstrates the profoundly active involvement of most of the Transcendentalists in the social issues and life of their times. It leaves to others, however, the task of interrelating the literary and philosophical dimensions of their careers with their social aspirations.

Sylvester Judd's *New England*¹⁶ is more limited in scope, but it provides an oblique yet revealing consideration of the pervasive intellectual and religious tensions of Emerson's time. It focuses on an admittedly minor figure who moved from the Congregational to the Unitarian faith, heard Emerson's 'American Scholar' address, became a friend of Jones Very, and published poems and novels (one of which aroused genteel critics and was vigorously defended by James Russell Lowell, Margaret Fuller, and Theodore Parker).

By titling his book *The Trans-Parent: Sexual Politics in the Language of Emerson*¹⁷ Eric Cheyfitz alerts us more or less to what we are in for. Emerson's *Nature* is his focus though as a paradigm for later uses of language. It reveals a persistent concern with the polarities, mergings, and reversals of Emerson's masculine and feminine dispositions. With such mentors as Harold Bloom,

¹⁴ *The Transcendentalist Constant in American Literature*, by Roger Asselineau. NYU. pp. vii+181. hb \$17.50, pb \$7.

¹⁵ *Transcendentalism as a Social Movement, 1830–1850*, by Anne C. Rose. Yale. pp. xii + 225. \$22.50.

¹⁶ *Sylvester Judd's New England*, by Richard D. Hathaway. PSU. pp. 370. \$17.95.

¹⁷ *The Trans-Parent: Sexual Politics in the Language of Emerson*, by Eric Cheyfitz. JHU. pp. xiv+186. \$13.50.

Sigmund Freud, and Jacques Derrida, Cheyfitz has no difficulty in finding Emerson driven by the twin demons, whom he also loves, of sex and language. Mother and father, self and other, democracy and aristocracy, language and nature, all are reflections, projections, and deflections of the masculine and feminine which Emerson is concerned to differentiate and to fuse. As a result, his style is dominated by contrasting yet interrelated pairs whose juxtapositions persistently throw the work off centre by their creation of a pervasive sense of irony. The famous difficulties and perplexities of Emerson's language and expository progressions are certainly worth critical scrutiny and even ingenuity. Whether the multiplication of such psychic figures, drives, and grapplings produces an explanation rather than a longing for Occam and his razor is much less certain.

'The Past as "Cheerful Apologue": Emerson on the Proper Uses of History' (*ESQ*) is an important article by Jeffrey Steinbrink which attempts to adjust our notion of Emerson's advocacy of the present and to define his position in the contemporary debates over the direction and movement of history and the role of the individual in effecting historical change. Gayle L. Smith, in her 'Style and Vision in Emerson's "Experience"' (*ESQ*), provides a rhetorical analysis of that essay concentrating on Emerson's problem, especially acute there, of 'reconciling language and reality'.

In his doctoral dissertation entitled *The Intellectual Development of Henry David Thoreau*¹⁸ Claud Gayet argues that Thoreau's thought developed on four levels (philosophical idealism, metaphysics of nature, economic theory, and social philosophy), beginning under the joint influence of Oriental philosophy and Emerson's theory of knowledge and gradually moving towards public issues and concerns such as the material condition of existence. Though broadly feasible, the argument is flawed by its overtly rigid developmental schema, its assumption that Thoreau's was a systematic philosophic mind, and its conviction that Transcendentalist doctrine concentrated on inner personal reform to the exclusion of public and social transformations.

A better sense of Thoreau's mind can perhaps be gleaned from Edward Wagenknecht's *Henry David Thoreau: What Manner of Man?*¹⁹ which blends biography, a running assessment of and response to Thoreau scholars, and evidence from Thoreau's own writings to trace the main drift of his thought and attitudes as well as the shifting and contradictory nature of both. For the general reader and the beginning student, it will prove judiciously informative, keeping as it does to a sensible middle ground. For the Thoreau scholar it will be appreciated as a skilful introduction that renders Thoreau's chief reflections on self, others, nature, the human economy, and God.

Walter Harding, in his 'Walden's Man of Science' (*VQR*), quite convincingly argues that although scientists have chosen to scoff at Thoreau's knowledge of natural science and although Thoreau considered himself a mystic rather than a scientist, he in fact made significant contributions to scientific knowledge.

¹⁸ *The Intellectual Development of Henry David Thoreau*, by Claud Gayet. AUG. pp. 138. pb SwKr67.50.

¹⁹ *Henry David Thoreau: What Manner of Man?*, by Edward Wagenknecht. UMass. pp. 206. pb \$7.

Harding thinks his 'observant eye' would have made him a 'great scientist'. In 'Delving and Diving for Truth: Breaking through to Bottom in Thoreau's *Walden*' (*ESQ*), Joseph Allen Boone finds the famous distinction between skimming of surfaces and fathoming of depths to be 'insinuated' by a pattern of kinetic imagery. Kevin P. Van Anglen, in 'A Paradise Regained: Thoreau's *Wild Apples* and the Myth of the American Adam' (*ESQ*), reads this late excursion as an attempt, like *Walden* and *A Week*, to reverse the traditional religious and cultural symbolism of the Fall of Man and the Garden of Eden. 'Thoreau and Black Emigration' (*AL*) by Michael Meyer demonstrates Thoreau's approval of an editorial in the Southern Republican *Intelligencer* shortly after the raid on Harper's Ferry and suggests he may have thought blacks racially inferior and their emigration a simple and sensible alternative.

The purpose of Robert A. Ferguson's "'Hunting Down a Nation": Irving's *A History of New York*' (*NFC*) is to distinguish between *The Sketch Book* and the sharper, satiric voice of the earlier *History*. The latter reflects a disgruntled and angry young man questioning the country's development during Jefferson's presidency. William P. Dawson, in his "'Rip Van Winkle" as Bawdy Satire: The Rascal and the Revolution' (*ESQ*), considers the conflicting strands of satire in the parallel revolutions which occur during Rip's sleep and result in political independence for the nation and freedom for Rip from his shrewish wife. Dawson suggests Irving is subtly reminding his audience of the connection between liberty and the libertine. Two facsimile editions of Irving have appeared: one is the 1852 edition of *The Sketch Book*²⁰ and the other is *Diedrich Knickerbocker's A History of New York*²¹. Both include the original designs of F. O. C. Darley. Though not scholarly editions, they do contain brief publisher's notes setting forth the principles of collation and selection used. Somewhat similar in form and scope is an edition by Marshall Tymn of Thomas Cole's essays and prose sketches²². The introduction and notes provide essential information but threaten no radical re-evaluation or analysis of Cole and his place in early nineteenth-century American culture.

In 'History, Possibility, and Romance in *The Pioneers*' (*ELWIU*), John Scheckter argues that Cooper uses the devices of historical and conventional romance to portray developing American traditions of thought and action as an ideological conflict between the view of man's place in nature as organic (represented by Indians) and the view of man's place in nature as organizational (represented by whites). The developing love between Oliver and Elizabeth depicts the growth towards a resolution of these two opposing views of man's place in the New World. According to Leland S. Person Jr (*ESQ*), an examination of Leatherstocking's limited presence in *Home as Found* reveals three things: his development from a historically active to an allegorical character in *The Deerslayer*; the novel's position as the pivotal work in Cooper's history of Lake Otsego; and Cooper's persistent effort to reconcile myth and history in his fiction.

²⁰ *The Sketch Book of Geoffrey Crayon, Gent.*, by Washington Irving. Sleepy Hollow. pp. xii + 465. \$23.95.

²¹ *Diedrich Knickerbocker's A History of New York*, by Washington Irving. Sleepy Hollow. pp. xvi + 454. \$23.95.

²² *The Collected Essays and Prose Sketches of Thomas Cole*, ed. by Marshall Tymn. Colet. pp. xxviii + 226. \$13.50.

Sharon Cameron offers a challenging thesis concerning Hawthorne and Melville and also American literature in general in her *The Corporeal Self*²³. Focusing on *Moby-Dick* and Hawthorne's tales, she argues that they advance a distinctive means of transcending the philosophical dualism dating from the Renaissance in which issues of identity were grounded. Both authors posit an entity which though neither body nor soul, self nor world, nevertheless knits them together in a bodily form which is both immaterial and more than corporeal. To this enterprise, she argues, they take polar approaches: Melville's self dismembers the external world (here read 'whale') in order to appropriate it into itself; Hawthorne, on the other hand, recognizes self and world as irremediably separate so that allegorical correspondence becomes the means by which the self knows its relation to the external world. The former seeks to absorb the world, the latter to distil the individual body and self into an essence of minuteness or invisibility sufficient to enable a correspondence with the world's body. The novelty of the thesis, and its belated discovery, is attributed to both writers having concealed their real subject, concern, and intent by professing their philosophic subject to be instead the matter of interpretation. Critics have followed this mistaken interpretation willy-nilly, now to be rescued by the foregoing 'revisionary' approach.

Michael T. Gilmore (*ELH*) discusses the fairy-tale ending of *The House of the Seven Gables* as evidence that Hawthorne wanted to side with Melville's view of the artist as a con-man partly in order to justify his surrender to the marketplace. But the narrative itself repudiates this strategy. David M. Van Leer deals with Hawthorne's use of Spenserian allegory by focusing on the most extended of the analogues, 'Egotism; or, The Bosom Serpent' (*ESQ*). The tale does not exemplify Hawthorne's attachment to an outmoded symbolic method but rather exposes the modern tendency to apply to the real world a frame of reference appropriate to 'an allegorical Fairieland'.

Claudia Johnson, in *The Productive Tension of Hawthorne's Art*²⁴, claims that Hawthorne based his social and psychological values on an organic view of the world but that the world of his art tended to be grounded on a mechanistic view. Only with *The Marble Faun* does he finally find a way of justifying aesthetic idealism by discarding the romantic view that his art is artist-centred. Johnson stresses Hawthorne's relation to seventeenth-century Puritanism and nineteenth-century perfectionism as occasioning the initial disparity between his art and his morality, provoking his productive experimentation, and finally leading him to a tentative intellectual reconciliation. In advancing her position, Professor Johnson takes issue with recent critics who ignore Hawthorne's use of theological myths and who dispense with both historical context and formal analysis. Though perhaps overly committed to her position, she nevertheless offers a useful corrective that restores an undeniable dimension to the Hawthorne canon.

An article entitled "'The Birth-Mark' – A Deathmark' (*HSL*) has been jointly authored by James Quinn and Ross Baldessarini. It claims that the neurotic and obsessional character of Aylmer is revealed through the

²³ *The Corporeal Self: Allegories of the Body in Melville and Hawthorne*, by Sharon Cameron. JHU. pp. ix+166. \$12.95.

²⁴ *The Productive Tension of Hawthorne's Art*, by Claudia Johnson. UAla. pp. 151. hb \$14, pb \$5.95.

thoughts, feelings, and moods evoked by the central symbol of the story, the red nervus on the face of Georgiana. A densely psychoanalytic interpretation is presented by Martin Karlow in '“Rappaccini's Daughter” and the Art of Dreaming' (*HSL*). For him, the story is a fictional equivalent to the 'laws of libido theory', specifically as they emerge in primary and secondary narcissism. As a sophisticated application of Freudian and post-Freudian theories to literature, this is very suggestive. Also interesting but taking a mythical rather than a psychological approach is Earl R. Hutchison Sr's 'Antiquity in *The Scarlet Letter*: The Primary Sources' (*HSL*). He claims the mythological parallels with Aphrodite and Hetaira relegate the English and American sources to secondary importance. Hutchison argues from Hawthorne's general familiarity with mythology, from several parallels between the novel and myths, and from Hawthorne's departure from historical accuracy in placing Hester's scarlet letter on her breast rather than her arm.

In *Melville's Humor: A Critical Study*²⁵, Jane Mushabac argues that humour is the core of Melville's achievement and his very signature as an artist. Whether we accept her view or not, there is much to learn from her astute locating of Melville at the intersection of a tradition compounded of Renaissance extravaganzas, romantic humour of amiability, and American and folk frontier humour. The first five novels are seen as exercises in developing his humour, which Melville felt to be crucial to his image of prose as a mode. There he first developed his method of trying everything so far as prose forms and models are concerned and frequently all in the same work. With *Moby-Dick* he finds and gives utterance to his unique free-ranging voice and the humour of extravagance. Central to this humour is the ability 'to separate out polarities, clearly and from the beginning, and to send the reader shuttling between the two'. Mushabac's final instance of this lies in *Israel Potter* and *The Confidence Man* which she takes as a diptych in which the form of the first as *jeu* is set over against that of the latter which, interestingly enough, is presented as an inverted novel of sensibility. Mushabac wisely refuses to force all of Melville into a humorous mould, but does argue persuasively that his exploitation of the humour tradition enabled him to maintain and sustain his vulnerability and commonality with mankind. It also provided the outlet for his far-ranging, egalitarian democratic vision.

In *War in Melville's Imagination*²⁶ Joyce Sparer Adler traces the single theme of war throughout Melville's canon in an endeavour to see it as central to the workings of his imagination and the form of his art. In the process war comes to be a metaphoric rather than an objectively descriptive term so that Captain Ahab can be said to wage a 'private war' against Moby Dick and his demise can be taken to signify the self-destructiveness of war-making purposes. Such synecdochic extrapolations notwithstanding, the book has a number of perceptive things to say about the ideas and images of violence, tyranny, oppression, enslavement, and those forces of religion, civilization, and mind that beget and sustain them. Perhaps the most interesting and least warped applications of her thesis are the chapters on *Mardi*, *White-Jacket*, and *The Confidence Man*.

²⁵ *Melville's Humor: A Critical Study*, by Jane Mushabac. Shoe String. pp. xii+191. \$19.50.

²⁶ *War in Melville's Imagination*, by Joyce Sparer Adler. NYU. pp. viii+185. \$22.75.

David R. Eastwood continues a much-discussed topic in 'Melville's Aristotelian Carpenter' (*ArQ*) by taking up the 'two Moby-Dicks' hypothesis. For him the carpenter Ahab episode reflects Melville's attitude about revising a virtually completed book and the coffin in that episode represents, among other things, the first version of the novel. Sharon Cameron continues her interest in the problem of identity in 'Ahab and Pip: Those Are Pearls That Were His Eyes' (*ELH*). She feels that in representing Pip's madness as the antithesis of that of Ahab, she is standing two conceptions of identity side by side. Both images of vision therein are emblems of being so that the two characters can be joined but only as complementaries.

A more sober piece is Gorman Beauchamp's 'Montaigne, Melville and the Cannibal' (*ArQ*). He links Melville with Montaigne rather than the customary Rousseau in that both refuse to ignore or extenuate the man-eating proclivities of 'real-life primitives'. James F. Farnham, in 'Captain Vere's Existential Failure' (*ArQ*), seems to feel that it has been insufficiently stressed that the novel can be read as a narrative of Captain Vere's thought processes, of his failure to practise his freedom, and so of his existential failure. William J. Burling's 'Commentary on "Bartleby": 1968-79' (*ArQ*) is a bibliographical article reviewing the criticism of that story during the period indicated. James C. Wilson (*ArQ*) finds previous criticism of 'Bartleby' 'arbitrary' and takes up the reason for the lawyer's telling the story. He concludes that the use of an ironic, self-justifying narrator enables Melville to write 'one of the bitterest indictments of American capitalism ever published'. In *AL* Beryl Rowland offers a typological reading of Melville's short story 'Cock-A-Doodle-Do!', suggesting that his use of the exegetic tradition led to an unsuccessful story because it sacrifices the narrative sense by subordinating it to the symbolic.

Robert M. Greenberg takes up a favourite topic in his 'Cetology: Center of Multiplicity and Discord in *Moby-Dick*' (*ESQ*). He sees the chapters not as providing the primary unifying feature of the narrative, but as conveying a sense of fragmentation and disarray while dramatizing a suprahuman perspective on the manifold interactions of mind and matter. They suggest a reality of process that is never finished unfolding. In *NCF* Wai-Chee S. Dimock argues that *White-Jacket* is a deeply divided book in mood, aim, manner of narration, and most importantly, in 'the implied relation between author and reader'. Paula Miner-Quinn, in writing on 'Pierre's Sexuality: A Psychoanalytic Interpretation of Herman Melville's *Pierre, or, The Ambiguities*' (*HSL*), suggests that the novel's implied fornication and incest themes beguile the reader away from the more powerful but subtler themes of possible impotency and homosexuality. These last, it is held, underlie all other problems in the book.

Raymond Hedin, in 'Muffled Voices: The American Slave Narrative' (*Clio*), examines how both Southern and Northern attitudes and desires combined to discourage slaves or ex-slaves from writing fiction while encouraging them to produce simple and realistic accounts in the first person but with their own feelings and reactions repressed in favour of ostensible factual accounting. *Black Novelists and the Southern Literary Tradition*²⁷ by Ladell Payne is a very slim volume which concentrates on Charles Waddell Chesnutt, James

²⁷ *Black Novelists and the Southern Literary Tradition*, by Ladell Payne. UGeo. pp. x + 110. \$11.

Weldon Johnson, Jean Toomer, Richard Wright, and Ralph Ellison. Payne is careful to see these writers in relation to their white counterparts and to show how both partake of a folk culture, develop themes of family, history, and the search for identity, and grapple with the issue of race relations. To call these elements a literary tradition seems at present something of a misnomer, but the general thesis has undeniable merit in terms of regional definition.

An earlier and more sharply defined historical period and movement is examined by Wayne Mixon in his monograph *Southern Writers and the New South Movement, 1865–1913*²⁸. He provides a historical narrative of the factors and stages involved in the movement's development and the growing disenchantment of creative writers with its tenets and practices. Mixon sees the movement as a simplistic endeavour to restore the South's fortunes after the Civil War by a combination of rhetoric, misrepresentation, and mythologizing. The plantation romancers and the espousers of the bourgeois ethic such as Will N. Harben served as effective propagandists for the movement. More significant writers from Mark Twain to Ellen Glasgow were, however, shrewd and hard-hitting critics of it. The title of Thomas A. Tenny's 'Mark Twain: A Reference Guide. Fifth Supplement' (*ALR*) is self-explanatory, though it is perhaps worth noting that the entries become more substantial the more recent their appearance. Elizabeth McMahan has edited a collection entitled *Critical Approaches to Mark Twain's Short Stories*²⁹. Some nine stories are analysed by anywhere from two to six critics per story with 'The Celebrated Jumping Frog of Calaveras County' and 'The Man that Corrupted Hadleyburg' receiving the most attention. All of the essays have been previously printed. Peter J. Rabinowitz (*PMLA*) uses *Pudd'nhead Wilson* as the focus for his wide-ranging demonstration that historical 'reader's beliefs can be extracted from an apparently unrealistic convention' and that 'what is not said in a text (a text's assumptions) is a surer guide to readers' views than what is (its assertions)'. Judging from 'Mark Twain and the Art of Memory' (*AL*), Thomas M. Walsh and Thomas D. Zlatich have been reading Frances Yates and thought it would be nice to relate classical mnemonics to Twain, whose interest in the subject was derived in part from exposure to contemporary mountebanks in the field.

John R. Brazil offers an advanced and systematic way of accounting for Twain's and his critics' dissatisfaction with one of his works in 'Perception and Structure in Mark Twain's Art and Mind: *Life on the Mississippi*' (*MissQ*). He sees Twain as being unable to adjust the opposing demands of romantic and pragmatic consciousness and so unable to create a new language with which to mediate the claims of perception and experience. According to Paul Schacht in *AL*, Huck's lonesomeness is a reaction to Nature, not to the human world. Marilyn Davis DeEulis mounts an ingenious explanation in her 'Mark Twain's Experiments in Autobiography' (*AL*). He wished to avoid the dangers of conventional autobiographical idiom so he evolved through the successive drafts and generic crossovers a theory of 'how to cheat the page into charting a life'.

²⁸ *Southern Writers and the New South Movement, 1865–1913*, by Wayne Mixon. UNC. pp. x+163. hb £9.10, pb £5.60.

²⁹ *Critical Approaches to Mark Twain's Short Stories*, ed. by Elizabeth McMahan. NUP. pp. x+145. \$15.

In 'John Muir and the Literature of the Wilderness' (MR) John C. Elder traces the genre of the naturalist autobiography from Gary Snyder back to John Muir who clarifies the values and contours of subsequent American wilderness literature. Muir's relationships to the transcendentalists and the Romantic Movement are also examined.

The subject of Thomas L. Kent's longish note is 'Epistemological Uncertainty in *The Red Badge of Courage*' (MFS). He finds Crane's dual allegiance to naturalism and symbolism generating doubt as to how to read the fiction. In *The Red Badge* characters are uncertain about their existential condition and the reader is uncertain how to interpret the narrative's meaning. As a result of their interplay the reader is cast 'into the role of one of its characters'. Jane Marsten argues in her 'Evolution and Howellsian Realism in *The Undiscovered Country*' (ALR) that Howells' ideas about faith, free will, and spiritual and moral life presented in the novel derive from his thinking about evolution. 'Given Bartley, Given Marcia: A Reconsideration of Howells' *A Modern Instance*' (TSL) by Ellen F. Wright attempts to modify the view that the novel is chiefly a chronicle of the disintegration of nineteenth-century institutions, especially marriage. For her, a reconsideration of crucial scenes suggests that, the Hubbards notwithstanding, marriage itself is not in trouble in Howells' world. David J. McCreery writes briefly in *MissQ* on O. Henry's 'The Shamrock and the Palm' and the actual historical events that underlie it.

'The Composition of *Martin Eden*' (AL), by Charles N. Watson Jr, approaches without answering the question of the artistic defensibility of the hero's suicide at the end of the novel. Watson departs from previous theories in suggesting that London did not plan to extend his hero's adventures to a series of South Seas exploits. Nor does a study of the circumstances and process of composition indicate that he had other plans for Martin's end than the tragic suicide at sea. Guy Szuberla writes on 'Henry Blake Fuller and the "New Immigrant"' (AL) and finds a tug of war between assimilationist and restrictionist ideas in the city novels. Fuller moves from an initial nativism to a hope for assimilation and then finally back to a fear of newcomers of the very sort he had earlier satirized. In 'The Comic Voice in Dreiser's Cowperwood Narrative' (AL) Jack E. Wallace suggests the critical disapprobation of *The Financier* and *The Titan* stems from thinking the story is meant to be experienced as tragedy. He claims the narrative voice is a comic one and provides the proper perspective for Cowperwood's womanizing. By inventing a tragic pathos in the final pages and the 'ill-conceived epilogue', Dreiser botched the narrative.

Jonel C. Sallee's 'Henry Adams' Emersonian Education' (ESQ) scrutinizes the narrator's point of view in *The Education* and finds it reveals an Emersonian system of values most clearly expressed in Emerson's 'Circles'. That both use a circle metaphor is clear; that Emerson influenced Adams is not. Michael Kreyling, in his 'Nationalizing the Southern Hero: Adams and James' (MissQ), compares *Democracy* and *The Bostonians*. He departs from earlier accounts by seeing Adams as creating a 'nationalized' version of the Southern hero while James presents a 'more ominous' portrait. William W. Stowe writing on 'Interpretation in Fiction: *Le père Goriot* and *The American*' (TSL) explains James's admiration for Balzac by expanding conventional definitions of Balzacian realism in order to correspond more closely with the

Jamesian brand. In the works in question both call attention to the difficulties inherent in interpreting them by 'thematizing the problematic nature of interpretation itself'. In 'A Counterclockwise Turn in James' "The Turn of the Screw" ' (TCL), Robert W. Hill Jr sets out to answer the questions surrounding the death of the boy, Miles, and reads the story – uniquely – from his point of view. Miles is made out to be victim to the governess's involvement of him in her 'conspiracy' of apparitions. She, then, becomes a figure bred of Gothic literature. Mark Seltzer examines the 'spy mania' among James's contemporaries in 'The Princess Casamassima: Realism and the Fantasy of Surveillance' (NCF). He claims that James foregrounds his tactics to such an extent in this novel that it becomes his 'exposure and demystification of the realist mania for surveillance', and his attempt to disown the policing that it implies. ' "The Figure in the Carpet": The Text as Riddle and Force' (NCF) by Peter W. Lock represents the action of the novella as a turn away from the 'textual consumerism' which lies behind nineteenth-century ideologies of reading and writing towards the post-structuralist view of the text as a 'discourse perpetually in the act of structuring itself and elaborating meanings'. Linda S. Kauffman, in 'The Author of Our Woe: Virtue Recorded in *The Turn of the Screw*' (NCF), argues that the governess's manuscript is addressed to her employer, the uncle in Harley Street, who she knows from the start will never read it and who yet represents 'the absent beloved, the embodiment of her romantic desire'. This absence thus generates her discourse and the text itself as a form of dialogue with the unattainable beloved.

Charles Baxter titles his article ' "Wanting in Taste": *The Sacred Fount* and the Morality of Reading' (CentR). He argues that the book's concern with lack of taste and its significance is deflected by the narrator's attention to more sensational matters and by the novel's posing the question of whether reading involves a moral choice. He concludes that this novel is a one-time-only gesture, an act of aggression in novelistic form. Ross Posnock, in ' "The Novel in *The Ring and the Book*": Henry James' Energetic "Appropriation" of Browning' (CentR), endeavours to show how James used Browning's work as a starting point for some techniques used in his novels. He argues that James's essay forms only part of his homage to Browning and that his appropriation of the lessons of the poet's art demonstrates how suggestive Browning was for James. Historical emphasis rather than intertextuality shapes Ruth Evelyn Quebec's 'The Bostonians: Some Historical Sources and their Implications' (CentR). James's selection of details of social conditions in the 1870s in America contributes to the theme of sexual and social disorientation. In this he was influenced by literature of all types written around this time, and it led him to trace the growing formalization and complexity that society was historically undergoing. Elizabeth Shapland applies Gérard Genette's notions of 'duration and frequency' to 'The Beast in the Jungle' (PLL). As a result the story is divided into twenty-three 'macro-sequences' which are classified as 'singulative' or 'iterative' and charted in terms of their 'represented' and 'representational' time. 'The Mysteries at Bly' (ArQ) by John Harmon McElroy claims that the governess, through the boy's confession, knows exactly what happened at Bly, but does not disclose it in order to retain her valuable position. She tells the ghost story to dramatize 'the mundane horrors of her constricted existence as a genteel paid servant'. Though as good a reading as many of the many others, it is scarcely the convincing definitive answer he hopes for.

Alwyn Berland's *Culture and Conduct in the Novels of Henry James*³⁰ addresses a subject that is at the very heart not only of the author's work but of his place in modern literary history. It examines James's view of civilization as culture as it is explored first in *Roderick Hudson* and then with infinitely greater richness in *The Portrait of A Lady* as well as in a number of the subsequent novels. For Berland, James's work is a sustained effort to envisage an ideal civilization and to contemplate its effects on the individuals living in it. Civilization's great function is to shape and improve, to protect man from his mixed and fallible nature expressed most notably in the egoism of self and others. In formulating such a vision, James, Berland feels, depends heavily on an aesthetic tradition most clearly expressed by Matthew Arnold. At the same time, James is acutely aware that this function often fails with a resultant corruption and debasement of the protective, redemptive entity itself. Clearly, this sensible and cogent study points the way towards an examination of this theme as it extends on into the works of Ford Madox Ford, E. M. Forster, Evelyn Waugh, and others. In a much slimmer vein the *Writers & Their Work* series continues its customary format in Tony Tanner's *Henry James: III*³¹, which gives students and general readers a brief but perceptive introduction to some of the high points in the general range of that author's long and illustrious career.

Drawing on Per Seyersted's view that night is a central symbol for Kate Chopin, Joyce Coyne Dyer, in her 'Night Images in Kate Chopin' (*ALR*), doggedly points out the night imagery in the poems, stories, and *The Awakening*; she then concludes that night not only restates a theme, provides atmosphere, and represents emotions but utters 'truths that otherwise would never be heard'. Nor are they heard in this article.

3. Poetry

*The Complete Works of Anne Bradstreet*³², edited by Joseph R. McElrath Jr and Allan P. Robb, is a sturdy and serviceable edition. The introduction sensibly sets forth the editors' rationale for an essentially conservative critical and editorial attitude. Their editorial apparatus, which is longer than the text itself, is mercifully concentrated in the second half of the volume thereby allowing a clean reading copy of the poems themselves and also for scholars to evaluate the editorial process and the steps involved. The combination of commendatory writings appearing in the first two editions is also reproduced together with such identifications of initialed and unsigned pieces as scholars have established. In a relatively brief piece, Jane Donahue Eberwein also deals with Bradstreet. ' "No Rhet'ric We Expect": Argumentation in Bradstreet's "The Prologue" ' (*EAL*) examines the tension between the poet's modest disclaimers and her spirited self-defense that runs through the poem. This ironic counterpointing shows a conscious art working to convince her readers to approach her writing with respect.

Edward Taylor is the subject of George Sebouhian's 'Conversion Morphol-

³⁰ *Culture and Conduct in the Novels of Henry James*, by Alwyn Berland. CUP. pp. xi + 227. £17.50.

³¹ *Henry James: III*, by Tony Tanner. WTW. O&B. pp. 49. £1.20.

³² *The Complete Works of Anne Bradstreet*, ed. by Joseph R. McElrath Jr and Allan P. Robb. Hall. pp. xlii+536. \$35.

ogy and the Structure of *Gods Determinations*' (*EAL*). He seeks to show that the entire work is structured in terms of conversion morphology by analysing the five divisions of the work in such a context. An appendix provides a poem-by-poem outline of it in order to highlight the structure. The same work is considered by Dennis H. Barbour in his '*Gods Determinations and the Hexameral Tradition*' (*EAL*) where he considers Taylor's interest in the three most prominent themes of hexameral poetry and attempts to show both how they were applied in the work in question and how Taylor's treatment distinguished him from other poets who used the tradition.

Peter White³³ has performed a useful service to scholarship by providing the first complete and reliable modern edition of the work of Benjamin Tompson, a seventeenth-century writer of occasional, elegiac, and satirical poems. It contains some thirty poems as well as three letters and a Latin oration. The historical and literary annotations are helpful but neither overwhelming nor obtrusive.

Richard Tuerk provides a brief explication of Emerson's elegy for Waldo in his 'Mythic Patterns of Reconciliation in Emerson's "Threnody"' (*ESQ*). Perhaps least convincing is the claim that the Heart's speech is 'essentially mythopoeic'. 'The Death Plot in Melville's *Clarel*' (*ESQ*) by Basem L. Ra'ad finds the attitudes towards death and the fictional development of the deaths of various characters central to the symbolic development of the poem. According to him, this view makes the epilogue a statement towards which the poem develops rather than a theoretical expression of optimism which contradicts the poem's movement.

Char Mollison and Charles C. Walcutt write on 'The Emersonian Key to Whitman's "Out of the Cradle Endlessly Rocking"' (*ArQ*) in order to demonstrate the correlation between the aesthetic argument in Emerson's *Nature* and Whitman's poem. Another joint venture is Stephen Mainville and Ronald Schleifer's 'Whitman's Printed Leaves: The Literal and the Metaphorical in *Leaves of Grass*' (*ArQ*). It studies printing metaphors and puns, such as 'leaves', 'grass' (a person who does casual work around a print shop), and 'font' in Whitman's poetic sequence; the effort is to become metaphysical from a very trivial base. A more substantial effort is M. Wynn Thomas's 'Whitman and the American Democratic Identity Before and During the Civil War' (*JAmS*). It establishes by reference to the prose works that Whitman viewed the war between the states as a conflict destined to democratize Northern society; it also considers some of the neglected poems of *Drum Taps* not only as 'commemorative and celebratory' but also 'missionary' since they endeavour to resolve in favour of the former the conflict between 'democratic and broadly antidemocratic tendencies' within the American social and political identity. 'Making Something of Whitman's "Miracles"' (*ESQ*) is John Gatta Jr's effort to redeem the banalities of sentiment in Whitman's poem by viewing it in the historical context of the debate over thaumaturgy and its religious significance.

Jonathan More writes on 'Memory, Desire and the Need for Biography: The Case of Emily Dickinson' (*GaR*). He surveys her biographers and their several approaches and concludes that biographical reality is pluralistic and

³³ Benjamin Tompson, *Colonial Bard: A Critical Edition*, ed. by Peter White. PSU. pp. 230. \$17.95.

changeable. In a somewhat similar vein, Adalaide K. Morris presents her 'Two Sisters Have I: Emily Dickinson's Vinnie and Susan' (*MR*). She shows how the sister and sister-in-law figure in the poet's work: the former as conventional woman, and the latter as free spirit, temptress, betrayer, and narcissist. Morris then shows how this polarity of personality is expressed in particular poems. Both women by their emblematic attitudes helped Dickinson to develop her poetic gifts.

The title of Joanne Feit Diehl's *Dickinson and the Romantic Imagination*³⁴ is a clear indication of her chief interest. She examines the poetry with a view to demonstrating through comparative analysis that Dickinson's preoccupations were the primary concerns of Romanticism as well. Both are engrossed by the self's relation to nature, the power of the imagination as it confronts death, and a heroic questing that leads to a trial of the limits of poetic power. Here Wordsworth, Keats, and Shelley are the touchstones though Diehl avers that Coleridge and Byron can also be drawn into the hermeneutic circle. Aiding her efforts in defining Dickinson's sense of herself in relation to this tradition are Harold Bloom's theories of literary influence and a feminist concern with gender identity. The former leads to considerable talk about 'obscuring strategies, rhetorical disguises that mask as they simultaneously disclose, poetic relationships too ambivalent to be acknowledged openly', which in and of itself may but should not obscure the very interesting textual analyses provided. These give rise to a theory that Dickinson's radical experimentation is a function of her sense of estrangement from the patriarchal Romantic tradition. It also yields the suggestion that she constitutes 'the beginning of a countertradition of post-Romantic women poets' for whom composite father, both parent and lover, is the main adversary. This last extends Dickinson's importance and relevance down to contemporary times for women poets such as Adrienne Rich, Sylvia Plath, and Elizabeth Bishop.

James R. Guthrie claims in his 'The Modest Poet's Tactics of Concealment and Surprise: Bird Symbolism in Dickinson's Poetry' (*ESQ*) that Dickinson's position as a woman poet living apart from her society forces her into strategies of wilful obscurity and surprise and that both of these are appropriate to the symbol of the bird in her poetry. In ' "The One Thing Needful": Dickinson's Dilemma of Home and Heaven' (*ESQ*) Robin Riley Fast finds that the poet's challenge to New England orthodoxy leads her to a constant ambivalence in her handling of terms like home, heaven, paradise, and Eden. An unusual yoking takes place in Dwight Eddins's 'Emily Dickinson and Nietzsche: The Rites of Dionysus' (*ESQ*). The dialectic of boundlessness and limitation in Dickinson's poems is approached via *The Birth of Tragedy* which is taken to have its roots in Kantian analysis productive of both Schopenhauer and Emerson. This perspective reveals that her emotional and artistic responses to infinitude were less integrated than earlier critics have supposed.

³⁴ *Dickinson and the Romantic Imagination*, by Joanne Feit Diehl. Princeton. pp. ix + 195. £11.70.

American Literature: The Twentieth Century

JOHN B. VICKERY

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1. General

Bibliographies of current articles are published quarterly in *AL* and annually in *PMLA* and the summer supplement of *AQ*. In addition, other more specialized works have appeared during this review period. *American Prose and Criticism, 1900–1950*¹ is a bibliographical information guide with only marginal value. The first half is devoted to selected prose writers who address a general audience, such as E. B. White, Alexander Woolcott, and Lincoln Steffens. The second half attempts to classify modern schools of criticism and to provide information concerning selected critics. Both might have some value for students but not for advanced research or scholarship. Matthew Bruccoli has added *James Gould Cozzens*² to the Pittsburgh Series in Bibliography, and like other contributions to the series it is a highly professional piece of work. An interesting feature of the volume is the listing of substantive variants occurring in several editions; this is in part a recognition of Cozzens' habit of revising works when new editions were being set. *Jewish Writers of North America*³ is a reference work that groups information under general and individual author categories. It attends to Canadian as well as American materials and authors.

The *Dictionary of Literary Biography* has materially altered its initial plans for fewer than a half-dozen rather oddly focused volumes. This year six new volumes together with a *Yearbook* have appeared. Volumes 4, 5, and 6 are devoted to *American Writers in Paris: 1920–1939*⁴, *American Poets Since*

¹ *American Prose and Criticism, 1900–1950*, ed. by Peter A. Brier and Anthony Arthur. Gale. pp. xiii+201. \$38.

² *James Gould Cozzens: A Descriptive Bibliography*, ed. by Matthew J. Bruccoli. Pittsburgh Series in Bibliography. UPitt. pp. xiii + 185. \$32.95.

³ *Jewish Writers of North America: A Guide to Information Sources*, ed. by Ira Bruce Nadel. Gale. pp. xix+449. \$34.

⁴ *American Writers in Paris, 1920–1939*, ed. by Karen Lane Rood. Gale. pp. xv+424. \$70.

*World War II*⁵ (this is in two books), and *American Novelists Since World War II, Second Series*⁶. Volume 7 addresses *Twentieth-Century American Dramatists*⁷, while Volume 8 is entitled *Twentieth-Century American Science Fiction Writers*⁸. Volume 9, in three parts, is called *American Novelists, 1910–1945*⁹. Each volume follows the same basic format: entries are arranged alphabetically and each consists of primary and selected secondary bibliographies as well as a biographical–critical essay which sets the works in the context of the author's life and outlines the prevailing critical response to the works. Complementing each volume are photographs and illustrations, including manuscript pages and dust-jackets. This same format is followed in the *Yearbook: 1980*¹⁰, but it is devoted either to updating entries in previous volumes or to providing new entries for authors overlooked in earlier volumes in the series. As a reference series and as informed introductions for students, these and their predecessors are indispensable for any significant library.

*From the Dark Tower*¹¹ is an introduction to modern black writers of America which groups sections on individual authors under the general categories of Renaissance, integrationist, and transitional writers. First published in 1974, it now appears in a convenient paperback form. For the student and general reader it gives concise and clear sketches of a number of writers from W. E. B. DuBois to James Baldwin. It includes a useful introductory bibliography. Gordon O. Taylor, in his 'Voices from the Veil: Black American Autobiography' (*GaR*), discusses the belief that in this literary form narrative consciousness of the personal present is both invaded and informed, threatened and sustained, by a sense of the dissolution within the racial past. A somewhat different sense of the same general subject is explored by Arnold Krupat in 'American Autobiography: The Western Tradition' (*GaR*). He argues that the genre has been neglected and that more attention should be directed to such exponents of it as William Cody, Davy Crockett, Mark Twain, and Kit Carson. Also of the West is *Talking with Texas Writers*¹², a series of interviews with contemporary Texas writers ranging from William Goyen and Tom Lea to Larry McMurtry. Its value is largely biographical and anecdotal.

Malcolm Bradbury and Howard Temperley have edited *Introduction to American Studies*¹³, twelve essays co-authored in each case by a British his-

⁵ *American Poets Since World War II*, ed. by Donald J. Greiner. Gale. pp. xiii+423; pp. vii+437. \$140 per set.

⁶ *American Novelists Since World War II, Second Series*, ed. by James E. Kibler. Gale. pp. xi+391. \$70.

⁷ *Twentieth-Century American Dramatists*, ed. by John MacNicholas. Gale. pp. xiii + 809 in two volumes. \$140 per set.

⁸ *Twentieth-Century American Science Fiction Writers*, ed. by David Cowart and Thomas L. Wymer. Gale. pp. xxvi+652 in two volumes. \$140 per set.

⁹ *American Novelists, 1910–1945*, ed. by James J. Martine. Gale. pp. xvii + 329; pp. xi + 326; pp. xi + 327. \$310 per set.

¹⁰ *Yearbook: 1980*, ed. by Karen Lane Rood, Jean W. Ross, and Richard Ziegfield. Gale. pp. x+328. \$70.

¹¹ *From the Dark Tower: Afro-American Writers 1900–1960*, by Arthur P. Davis. Howard. pp. xiv+289. pb \$7.95.

¹² *Talking with Texas Writers*, ed. by Patrick Bennett. TexA&M. pp. x+295. \$17.50.

¹³ *Introduction to American Studies*, ed. by Malcolm Bradbury and Howard Temperley. Longman. pp. xiii+326. hb £12.50, pb £5.50.

torian and literary scholar. Issues examined from an interdisciplinary perspective include the nation's founding; critical regions such as New England, the South, and the West; group experiences such as those of immigrants and blacks; and modern trends from the 1880s to the present. For the student and general reader the essays will prove informative and the individual bibliographies useful. For the scholar of American literature their value will be less immediate though the references to painting, popular culture, and economics may broaden perspectives and stimulate fresh insights. A particularly noteworthy feature of the volume is the inclusion of maps showing the changing contours of the nation together with significant population changes.

Benjamin T. Spencer continues his earlier work with *Patterns of Nationality: Twentieth Century Literary Versions of America*¹⁴. Here he considers the often radically differing notions about nationality held by Gertrude Stein, Ezra Pound, William Carlos Williams, Sherwood Anderson, F. Scott Fitzgerald, Hart Crane, Edward Dahlberg, and Norman Mailer. Each author is treated in a separate chapter almost as though to underline the difficulty of producing a subsuming generalization for all. Opening chapters provide historical and critical contexts for the notion of nationality. There Spencer is at pains to establish a pluralistic perspective capable of adapting to the contrarities of outlook revealed by the authors examined.

Narrower in scope but perhaps more exhaustive is *Tomorrow is Another Day: The Woman Writer in the South, 1859–1936*¹⁵ by Anne Goodwyn Jones. In a useful historical and critical contribution she examines in detail (which in some instances might appear excessive) the works of Kate Chopin, Mary Johnston, Ellen Glasgow, Frances Newman, and Margaret Mitchell. She shows how they overcame, evaded, or outwitted their culture's expectations in order to write fiction that was powerful and individualistic in outlook.

Another regional but also ethnic focus is that of Arthur G. Pettit who writes *Images of the Mexican American in Fiction and Film*¹⁶ from a professional historian's standpoint. Thus, he is less concerned with aesthetic matters than with the response of American popular culture to a different culture in contention with it. He documents the initial sense of superiority felt by the world of the South-west to the Mexican; and he shows how that attitude – as reflected in film and fiction – whatever its shifts historically, occasions only variations in the stereotyping process brought to bear on fictional Mexican characters. Bruce Novoa, in 'Righting the Oral Tradition' (*DQ*), finds both Miguel Mendez and Rolando Hinojosa addressing the threat of ongoing assimilation and the persistent danger of Anglo-American influence on the oral traditions of Chicano culture. In 'The Chicano Novel and the North American Narrative of Survival' (*DQ*). Joe Rodriguez aligns writers such as Tomas Rivera, Oscar Acosta, and Jose Villareal with novels such as *The Grapes of Wrath*, *The Scarlet Letter*, and *Light in August* by virtue of their concentration on 'people-

¹⁴ *Patterns of Nationality: Twentieth Century Literary Versions of America*, by Benjamin T. Spencer. Franklin. pp. 246. \$18.95.

¹⁵ *Tomorrow is Another Day: The Woman Writer in the South, 1859–1936*, by Anne Goodwyn Jones. LSU. pp. 414. \$37.50.

¹⁶ *Images of the Mexican American in Fiction and Film*, by Arthur G. Pettit. TexA&M (1980). pp. xxv + 269. hb \$19.50, pb \$9.95.

hood' and group loyalty and their use of three thematic devices appearing in all the novels of this genre.

Carmen Salazar Parr finds in her 'Jose Vasconcelos: Thought and Ideology in the Chicano Literary Arts' (*DQ*) that Vasconcelos' theory of '*la raza cosmica*' offers Chicago literature the vision of a future fusion of cultures through a synthesis of them and their tensions. Through a brief survey of Chicago literature, Felipe de Ortego Y Gasca finds in 'The Quetzal and the Phoenix' (*DQ*) that the significance of this literature lies in the dialectic between the social reality in which the writers participate and the cultural origins which nourish them. The ideology expounded primarily by Alurista is Luis Leal's subject in 'In Search of Aztlan' (*DQ*) where he finds Aztlan to have come to symbolize a region with both a real and a mythical geography and one which works most effectively as a symbol of Chicano social unity and individual conscience.

William T. Stafford¹⁷ has written a modest but perceptive series of essays on American fiction which opens interesting possibilities. He takes a contextualist approach that proceeds in the main by grouping individual texts and authors around a central theme or technique in order to define individual traits. Melville, James, and Faulkner are one grouping; Faulkner, Hemingway, and Fitzgerald another; and Bellow, Wallant, and Updike a third. The intent throughout is deliberately provisional rather than definitive, but *Books Speaking to Books* still manages to suggest a strong and shrewd intelligence engaged with students.

In a somewhat related vein, *American Modern*¹⁸ is a collection of previously published essays and reviews dealing with authors as diverse as Ellen Glasgow and Adrienne Rich. The more substantial pieces deal with fiction; the poets are largely the subject of reviews or brief pieces in which there is insufficient space to really develop an interpretation or sustain an argument. Read as a series of introductions which capture with enthusiasm basic traits and issues of the writers concerned, this is a useful though far from essential collection.

Bearing a more sustained thesis is Marcus Klein's *Foreigners: The Making of American Literature, 1900-1940*¹⁹, which argues that the bulk of important literature produced in the first two or three decades of the century was authored by marginal Americans, recent immigrants, and second-generation writers for whom social protest was the animating force in their literary careers. Klein charts in an informed way the role of *The Masses*, the proletarian writers, the Federal Writers' Project, and, rather surprisingly, the Southern Agrarians. Michael Gold, Nathanael West, and Richard Wright are explored in some detail in separate chapters. We may admit Klein's central point while still finding it difficult, if not impossible, to deny the equally central contribution of non-marginal authors to the same enterprise.

On a related subject is Dorothy Seidman Bilik's *Immigrant-Survivors*²⁰. It

¹⁷ *Books Speaking to Books: A Contextual Approach to American Fiction*, by William T. Stafford. UNC. pp. ix+160. £11.95.

¹⁸ *American Modern: Essays in Fiction and Poetry*, by Linda W. Wagner. NUP (1980). pp. xi+263. \$19.50.

¹⁹ *Foreigners: The Making of American Literature, 1900-1940*, by Marcus Klein. UChic. pp. 332. \$25.

²⁰ *Immigrant-Survivors: Post-Holocaust Consciousness in Recent Jewish American Fiction*, by Dorothy Seidman Bilik. Wesleyan. pp. 207. \$20.70.

explores an interesting trend in Jewish-American fiction, the emergence of a new form of the immigrant novel from the 1960s on. It gives the lie to the common belief that consciously Jewish fiction was destined to decline into self-parody through its own exhaustion or to be assimilated into the general stream of American literature. She sees writers like Bernard Malamud, Saul Bellow, Isaac Bashevis Singer, and Edward Wallant as also focusing on survivors of the Holocaust, at least in some of their works, and so teaching through reminder the need for maintaining a distinctively Jewish awareness and consciousness.

Several cultural critics have received attention this year. In an intelligently written piece, Peter Gregg Slater considers 'The Negative Secularism of *The Modern Temper*: Joseph Wood Krutch' (*AQ*). He finds that like much of the advanced culture of the early part of the century, the book appears both obsolete and also disturbingly *avant garde*, especially in its 'negative secularism' which has become a part of advanced sensibility in America. Frederick C. Stern's *F. O. Matthiessen: Christian Socialist as Critic*²¹ is a thoughtful and sympathetic treatment of the man who is perhaps best known as the author of *American Renaissance*. Patiently and comprehensively, Stern shows how Matthiessen welded his own disparate impulses – towards an aesthetic formalism, a Christian socialism, and a passionate engagement with literature as a form and expression of life – into a critical attitude which could do perceptive justice to Henry James and Theodore Dreiser, Herman Melville and T.S. Eliot alike. In doing so, Stern is at pains to show not only Matthiessen's strengths and weaknesses as a critic but also to indicate his seminal contributions to the development of the academic study of American literature and culture and his insistence on engaging both of these in the immediate social and political environment in which he lived and died. A narrower subject is addressed by Edward A. Martin in his 'H. L. Mencken and Equal Rights for Women' (*GaR*). Martin shows the paradoxical nature of Mencken's position: his ideal was a society of emancipated individuals but he thought women's charm and usefulness consisted in domesticity and conventional notions of femininity. Slightly to one side of literary studies but still bearing on them significantly is Joan Shelley Rubin's *Constance Rourke and American Culture*²². It explores clearly and shrewdly the dominant concerns informing Rourke's defence of American culture and her quest for a 'usable past'. In individual chapters, she addresses in turn such issues as: the adequacy of American traditions, the definition of culture, the character of myth, the effects of popular prose style, and the connections between politics and criticism. Though strongly approving of her subject, Rubin miraculously engages in no undue special pleading. Instead she is content to show both Rourke's struggle to achieve a just balance in her analyses of American culture and also the occasionally contradictory arguments on which she based those analyses. Though they may no longer command the assent they once did, it is nevertheless historically valuable to be reminded how responsible they were in shaping subsequent analyses of American culture. Finally, Richard Hauer Costa, in *Edmund Wilson: Our*

²¹ *F. O. Matthiessen: Christian Socialist as Critic*, by Frederick C. Stern. UNC. pp. xv + 268. £13.65.

²² *Constance Rourke and American Culture*, by Joan Shelley Rubin. UNC. pp. xv + 232. £11.20.

*Neighbor from Talcottville*²³, writes a memoir of Wilson's final years in upstate New York where Costa knew him personally and had the opportunity to hear him air his views on a wide variety of subjects. Engaging without being exciting, this book contributes both directly and indirectly to a somewhat deeper and fuller sense of Wilson the man if not of Wilson the critic.

J. J. Healy is more speculative in his 'Literature, Removal and the Theme of Invisibility in America: A Complex Fate Revisited' (*DR*). He contrasts America's lack of a literary past with England, suggesting this results in a loss of cultural reference and meaning. He then applies this principle to the problem of invisibility and the efforts of American minorities to overcome this condition. All that can be done, he suggests, is to invent fictions and mythologies about visibility which hopefully refer to the real world. Morris Dickstein's 'The World in a Mirror: Problems of Distance in Recent American Fiction' (*SR*) examines novels such as William Styron's *Sophie's Choice*, Bernard Malamud's *Dubin's Lives*, Philip Roth's *The Ghost Writer*, and John Irving's *The World According to Garp* as instances of the confessional victim, blameless, self-absorbed in whom the failure of introspection is usually matched by the paucity of insight into the minds and feelings of others. Dickstein sees these and related works as using autobiography not as a crutch but as suffering a failure of subjectivity to be forcefully realized in the imagining of a world, the creating of a voice, and the propounding of a myth.

Several works look closely at contemporary fiction. One of these is *Victims*²⁴ by Paul Bruss. He argues that since about 1860 the arts have increasingly moved towards the artist's assumption of impersonality, his desertion of content, and his shifting of responsibility for his work to his audience. This informs Bruss's sustained discussion of the fiction of Vladimir Nabokov, Donald Barthelme, and Jerzy Kosinski, whom he sees responding variously though similarly to fictional theory and the insufficiency of the text. Each replaces the text as closed field with the notion of texture as open field in which the writer is challenged to match his wits against the unknowable. They differ in that while each engages authorial perspective, textual fracturing, and reader disorientation, Nabokov's strong suit is the first, Barthelme's the second, and Kosinski's the third. Bruss concludes rather extravagantly that each author's strategies of language become strategies of murder designed to provide relief from 'the textual turmoil in which they find themselves embroiled'. If one is to credit this as anything more than hyperbole, one might be led to observe that it is not so much the strategy as the object of murder that is misdirected.

Somewhat broader in gauge is Jack Hicks's *In the Singer's Temple*²⁵ which attempts to chart the dominant strains in contemporary American fiction particularly of the 1960s and 1970s. Writing with a shrewdly tempered enthusiasm, though with a style too informal for some, he examines the metafiction of Donald Barthelme, the Afro-American imagination via the work of Ernest J. Gaines, countercultural fiction as developed by Marge

²³ *Edmund Wilson: Our Neighbour from Talcottville*, by Richard Hauer Costa. Syracuse (1980). pp. xviii + 165. \$11.95.

²⁴ *Victims: Textual Strategies in Recent American Fiction*, by Paul Bruss. AUP. pp. 256. £14.

²⁵ *In the Singer's Temple: Prose Fictions of Barthelme, Gaines, Brautigan, Piercy, Kesey, and Kosinski*, by Jack Hicks. UNC. pp. vii+285. £12.95.

Piercy, Richard Brautigan, and Ken Kesey, and finally the contemporary expression of private and public terrors embodied in the novels of Jerzy Kosinski. All of these forms he sees emerging from the break-up or dissolution of the American cultural mainstream. They form by way of replacement a series of literary subcultures. Hicks provides a briskly paced and discriminating introduction to and defence of contemporary American fiction's technical and cultural interests and achievements, which, though not so elaborately formulated, nevertheless compares favourably with Tony Tanner's more inclusive *The City of Words*.

Another rewarding book with a rather forbidding title is Robert L. Nadeau's *Readings from the New Book of Nature: Physics and Metaphysics in the Modern Novel*²⁶. Introductory chapters on philosophers of science's changing concepts of reality and on metaphysics in relation to what Nadeau calls the New Physics prepare for individual chapters on John Fowles, John Barth, John Updike, Kurt Vonnegut Jr, Thomas Pynchon, and lesser figures. Nadeau's basic argument is that a number of modern and contemporary writers neither shrink from nor capitulate to the concepts of flux and interminacy but find analogies and similarities in the structures and anti-structure of texts. Though Nadeau's net may be cast a shade too wide, it undeniably catches some aspects of writers like Fowles, Barth, and Pynchon that have either gone unnoticed or been presented in less plausible and accessible formulations.

Nina Baym's thrust is clear from her title 'Melodramas of Beset Manhood: How Theories of American Fiction Exclude Women Authors' (*AQ*). She argues that the critical theories which control not only what texts are anthologized but 'the way we read them' have excluded women authors from the canon. Critics espousing the American myth divert attention away from women writers, who have not tended to write texts within this realm of concern. Others like Harold Bloom with his notion of the text as a 'self-fathering' act are implicitly sexist and have generated theories which are best seen as melodramatic efforts of beset manhood.

Neil Berman endeavours to bring to bear on five contemporary novels current theories of play derived from authorities as diverse as Erik Erikson and John Huizinga in his *Playful Fictions and Fictional Players: Game, Sport, and Survival in Contemporary American Fiction*²⁷. In doing so, he seems to miss the full explanatory power of his theories by confining his attention to novels about sports. There is more to play than games just as there frequently is more to games than play. In a somewhat similar vein is Robert J. Higgs's *Laurel and Thorn: The Athlete in American Literature*²⁸ which draws on classical figures such as Apollo, Hercules, and Adonis to assist in classifying the familiar stereotypes of the male athlete. Perceptively but not surprisingly, Higgs finds that writers from Ring Lardner and Thomas Wolfe through to John Updike and Mark Harris have failed to imbue their athlete characters with the classical ideals. The result is a myth-oriented study that probes the interrelations of

²⁶ *Readings from the New Book of Nature: Physics and Metaphysics in the Modern Novel*, by Robert L. Nadeau. UMass. pp. 214. \$17.50.

²⁷ *Playful Fictions and Fictional Players: Game, Sport, and Survival in Contemporary American Fiction*, by Neil David Berman. NUP. pp. 112. \$13.50.

²⁸ *Laurel and Thorn: The Athlete in American Literature*, by Robert J. Higgs. UKen. pp. 196. \$15.

literature and popular culture. Quite different and perhaps more ultimately satisfying than either of these is Christian K. Messenger's *Sport and the Spirit of Play in American Fiction: Hawthorne to Faulkner*²⁹. It traces historically the ways in which sport and play have been represented in the nineteenth- and twentieth-centuries. The bulk of the attention is given over to Hawthorne, Lardner, Hemingway, Fitzgerald, and Faulkner, but the most useful achievement perhaps is the delineation of three chief types of athletic character: the popular, the school, and the ritual hero. While one may feel that one does not need three books on the same essential subject, one is nevertheless grateful that they should be so different in their outlooks and yet so complementary.

Another dimension of popular American culture is explored in a series of essays by different hands entitled *Money Talks: Language and Lucre in American Fiction*³⁰. Personal pieces are provided by Leslie Fiedler, Herbert Gold, and Mark Harris, while works discussed include *The Portrait of a Lady*, *The Sun Also Rises*, *JR*, *Humboldt's Gift*, and the historical novels of E. L. Doctorow. Uneven in quality and marred by inevitable limitations of space, the collection promises more than it delivers on an interesting and potentially vital subject.

John Mills's 'Return of the Dazed Steer' (*QQ*) concentrates on Vonnegut's *Jailbird*, Mailer's *The Executioner's Song*, and Barth's *Letters*. All three exhibit both the flaws and the innovations of each author. More noteworthy is Leo Braudy's 'Providence, Paranoia, and the Novel' (*ELH*). It is a wide-ranging and important exploration of narrative coherence in post-war American fiction, with *The Naked and the Dead* and *Gravity's Rainbow* defining the perimeters of 'this period of paranoid surrealism or modernist naturalism'. As contrasting responses to the post-war 'passivity before history, the self-defining paranoia that annihilates will', and the disappearance of cultural pattern into private obsession, the canons of Mailer and Pynchon seek refuge from paranoia and attempt to create a providence of their own. A similar problem is engaged in John Z. Gozowski's 'No More Sea Changes: Hawkes, Pynchon, Gaddis, and Barth' (*Crit*). It claims that for the characters of these writers transformation and rebirth are not possible because their creators, like modern humanity generally, are isolated from the 'authentic possibilities' of the inner world.

2. Prose

In 'Narcissus and the Voyeur: James Agee's *Let Us Now Praise Famous Men*' (*JNT*) Robert MacLean takes a complex phenomenological approach to Agee's work, arguing that voyeurism in it assumes the status of a metaphysic, and that when the understanding of the witness or voyeur is not reflected in the world, it becomes narcissistic. Mark A. Doty's *Tell Me Who I Am: James Agee's Search for Selfhood*³¹ is not such heavy going. He explores Agee's life and works in an endeavour to determine the extent to which the writer uses

²⁹ *Sport and the Spirit of Play in American Fiction: Hawthorne to Faulkner*, by Christian K. Messenger. ColU. pp. 370. \$24.

³⁰ *Money Talks: Language and Lucre in American Fiction*, ed. by Roy R. Male. UOkla. pp. 150. \$14.95.

³¹ *Tell Me Who I Am: James Agee's Search for Selfhood*, by Mark A. Doty. LSU. pp. xiii + 140. \$15.95.

autobiographical writing as a device or mode for sorting out his life. His contention, based on a close study of *Let Us Now Praise Famous Men*, *The Morning Watch*, and *A Death in the Family*, is that the art imitates the life which was grounded in an introspective search for selfhood. The fiction thus became a means of investigating Agee's own troubled and chaotic past, much of which was never really past, especially the death of his father while he was still a child.

A paperback edition of a collection of essays on James Baldwin edited by Therman B. O'Daniel³² and first published in 1977 has appeared. The twenty-one essayists attempt, not always successfully or sophisticatedly, to consider all facets of his career and cultural role as a minority artist and spokesman.

John J. Murphy provides a responsible reading in his 'Euripides' *Hippolytus* and Cather's *A Lost Lady*' (*AL*) in terms of the mythic components and parallels in both works.

Judie Newman's brief article 'Bellow's "Indian Givers": *Humboldt's Gift*' (*JAmS*) attempts to apply the insights of a sociological analysis of gift-giving among north-west coast American Indians to the importance of gift-giving as a literal act in the novel where it is claimed to be a neglected factor governing the novel's action. The same novel is considered by Michael G. Yetman's 'Who Would Not Sing for Humboldt?' (*ELH*). Humboldt's sensibility as reconstructed by Charles Citrine is closely identified with the romantic vatic tradition. The potential mistiness of the novel's obsession with spiritual absorptions is avoided and the novel saved from an escapist visionary romanticism by Citrine's 'imaginative exuberance and humanizing self-discovery'. 'The Idea of *Henderson*' (*TCL*) by Bruce Michelson is a fairly thorough discussion of the variety of interpretations of the novel as a book about 'ourselves as people', as a novel of education, as part of Bellow's development, and as a novel about becoming a novelist. All of these are unified by its being a book about living with ideas and with the literature of ideas.

'Thomas Berger's *Little Big Man*: Contemporary Picaresque' (*Crit*) by Richard A. Betts follows earlier critics' leads in pointing up the novel's formal and thematic properties derived from the picaresque tradition. Berger's contribution, he feels, consists in the greater concreteness of his modal approach. He considers whether the novel lives up to its subtitle of 'An Historical Romance' and concludes that it both does and does not, being both a romance and a parody of romance. Lonnie L. Willis approaches a different novel by the same author in his 'Brautigan's *The Hawkline Monster*: As Big as the Ritz' (*Crit*). He finds that it continues Brautigan's concern with failed American dreams and distortions of the national vision. The implicit titular comparison with F. Scott Fitzgerald's story is based on both stories having characters who find themselves in 'the land of fantasy and fable – even myth'.

Jerry Speir, who specializes in this genre and in this kind of book, has written a succinct, informative introduction³³ to Raymond Chandler, the master of American hard-boiled fiction. A brief biographical sketch is followed by a chronological discussion of the novels, the short stories, and separate chapters on Chandler's chief creation, Philip Marlowe, the novelist's style, themes,

³² *James Baldwin: A Critical Evaluation*, ed. by Therman B. O'Daniel. Howard. pp. x + 261. pb \$7.95.

³³ *Raymond Chandler*, by Jerry Speir. Ungar. pp. x+162. hb \$10.95, pb \$5.95.

character types, and the contemporary world. If criticism of Chandler is required, then Speir provides a lucid, sympathetic account informed by a just sense of Chandler's personal and professional limitations.

Patricia V. Beatty writes on 'Body Language in Harry Crews's *The Gypsy Curse*' (*Crit*). Objecting to his mentality as offensive and adolescent, she nevertheless finds him skilful and serious in his deployment of the metaphor of body language which, though wordless and intuitive, appears the only valuable language in the book. In *AI* James W. Hamilton takes a medical doctor's psychoanalytic approach to *Deliverance* as being the result of Dickey's own effort to master his personal mid-life crisis. The analysis is hindered by a reliance on set psychological symbols. Victor Strandberg discusses Joan Didion's novel in his 'Passion and Delusion in *A Book of Common Prayer*' (*MFS*) as possessing laudable moral convictions despite the ubiquitous presence of the Yeatsian image of a collapsing or missing centre that informs the political, moral, and religious anarchy afflicting the novel's characters. 'John Dos Passos and the Visual Arts' (*JAmS*) by Michael Spindler covers well-trodden ground in its locating of formative influences. He suggests that George Knox's pioneering work can be refined by noting that Expressionism and Futurism replaced Impressionism as models and techniques beginning with *Manhattan Transfer*.

As usual, William Faulkner continues to command critical attention. Martin Kreiswirth's 'The Will to Create: Faulkner's Apprenticeship and Willard Huntington Wright' (*ArQ*) finds Wright's *The Creative Will* informing Faulkner's critical language, his attitude towards specific authors, literary style, and even the basic subject matter of art. Papers delivered on Faulkner at the University of Mississippi in 1980 have been gathered in a volume entitled '*A Cosmos of My Own*'³⁴. It attempts to detail the unity and interrelationship among Faulkner's seemingly diverse novels. Subjects considered include Faulkner's aristocrats, blacks, women, and heroes as well as his connections with cubist art and his attempts to deny time and death. Perhaps the most interesting article is François L. Pitavy's reconsideration of Gothicism in *Absalom, Absalom!*, though Robert W. Hamblin on Faulkner's theory of fiction and James B. Carothers' 'The Road to *The Reivers*' are also provocative.

Another rather loosely organized study is Victor Strandberg's *A Faulkner Overview: Six Perspectives*³⁵. The subtitle alludes to efforts to view the canon in terms of the biblical principle of inversion, the musical analogy between Beethoven's *Eroica* and *The Sound and the Fury*, the correlation of psychobiology and Faulkner's literary adaptation of the psychology of the sexes, the pertinancy of Freud, and the locating of Faulkner in the mould of William James's religious thought. By working at a considerable level of generality and with a rather cursory attention to detail and sustained argument, Professor Strandberg is able to generate whatever initial plausibility his slender volume possesses.

Of a quite different order is John Pilkington's *The Heart of Yoknapatawpha*³⁶. It deals with the nine works set in Faulkner's mythical county from a

³⁴ '*A Cosmos of My Own*': *Faulkner and Yoknapatawpha*, ed. by Doreen Fowler and Ann J. Abadie. UMiss. pp. xvi+301. hb \$17.95, pb \$9.95.

³⁵ *A Faulkner Overview: Six Perspectives*, by Victor Strandberg. NUP. pp. 119. \$13.50.

³⁶ *The Heart of Yoknapatawpha*, by John Pilkington. UMiss. pp. xiii+314. \$25.

perspective that is basically 'balanced, even-tempered, perhaps slightly conservative'. For Pilkington, Faulkner's concern with history and human freedom forms his most inclusive and recurring theme, one that can be appreciated only in the context of literary history. This last element constitutes perhaps Pilkington's central contribution, for he takes up the largely unconsidered question of Faulkner's relation to other American writers such as James Fenimore Cooper and Henry James as well as to fellow Southerners such as Ellen Glasgow and writers of other regions such as Edgar Lee Masters. If one still remains convinced of Faulkner's greatness and importance as a radical experimenter, one is grateful for Pilkington's sensible and judicious effort to show us a Faulkner who is also 'a continuation or logical development from the American nineteenth century'. It is to be hoped that other critics will continue this vein and in the process, even if only incidentally, a fresh perspective on many of the nineteenth century's less currently celebrated authors may emerge.

Another solid piece of work is Lee Jenkins's *Faulkner and Black-White Relations*³⁷ which is the most sustained consideration of its subject since Charles Nilon's pioneering study over twenty years ago. Jenkins's approach is psychoanalytic so that he is concerned with the author and the society he embodies as well as with the texts. Of these last he devotes separate chapters to *Light in August*, *The Unvanquished*, *The Sound and the Fury*, *Absalom, Absalom!*, *Go Down, Moses*, and *Intruder in the Dust*. In a style as free from jargon as it is from cant, Jenkins concludes that while Faulkner recognized man's need for imaginative solicitude in racial as well as other matters, he never became sufficiently liberated to fully follow such a course: At the same time, Faulkner shows an uncommon and uncompromising integrity in facing this and many other instances of the mind divided against itself in all its anguish.

More political and Marxist in its outlook is Norman Rudich's 'Faulkner and the Sin of Private Property' (*MinnR*) which finds his humanistic vision unable to probe larger political contexts because it sees man's struggle for freedom and dignity only in terms of individual character. 'Social Time in Faulkner's Fiction' (*ArQ*) is Wesley A. Kort's reprise of previous critics' discussions of the theme of time together with a not wholly original attempt to give a threefold character to 'social time'. By the title of her 'Significant Absences: Faulkner's Rhetoric of Loss' (*Novel*), Gail L. Mortimer wishes to suggest that Faulkner's writing is 'both comforting and a reminder of the need for comfort', 'a trace of something absent which it signifies'. To this end she studies in detail the rhetorical devices through which the past is presented in order to clarify the 'structural and thematic absences that pervade his works'. In a somewhat similar vein is J. E. Bunselmeyer's 'Faulkner's Narrative Styles' (*AL*) which applies speech act theory and transformational analysis of grammatical patterns to Faulkner's syntactic style. His point of view is achieved through two major evaluative stances: that of comic detachment and that of contemplation (or the evocation of sympathy with the character's contemplation). The keystone to Bunselmeyer's argument is the claim that 'central to both styles is a kind of syntactic accretion that suits a thematic view of life as composed of

³⁷ *Faulkner and Black-White Relations: a Psychoanalytic Approach*, by Lee Jenkins. ColU. pp. 293. \$20.

interconnected layers of relationships between times and people'.

Two critics in *MissQ* briefly treat questions of influence; Linda E. McDaniel has a note 'Keats's Hyperion Myth: A Source for the Sartoris Myth' claiming that Keats's fragment figured in the basic design of *Flags in the Dust*, and Hassell A. Simpson shows 'Wilbur Daniel Steele's Influence on William Faulkner's Revision of "Beyond" '.

More substantial is Warwick Wadlington's 'The Sound and the Fury: A Logic of Tragedy' (*AL*) which endeavours to account for the 'tragic' achievement of a novel that offers no tragic closure by arguing that Faulkner establishes a dialectical continuity between tragedy and pathos. The novel works according to the same polarized options of classical tragedy and furthermore creates a binary logic that instead of producing the tragic heroic crisis ensures tragic polarization of choice as a 'constant daily potential' that must 'eventuate in devastating everydayness'. Martin Kreiswirth, in 'Learning as He Wrote: Re-Used Materials in *The Sound and the Fury*' (*MissQ*), claims that Faulkner built on specific scenes and episodes from earlier works in addition to character prototypes in composing the novel in question. Influence of a different order is Linda Kauffman's subject in 'The Letter and the Spirit in *Hard Times* and *The Sound and the Fury*' (*MissQ*). Dickens's influence occurs via the similarities in the portrayals of the schism between fact and truth and the presence of the same polarities between head and heart, letter and spirit.

Robert J. Kloss writes on 'Faulkner's *As I Lay Dying*' (*AI*) concentrating on the incest motif. He believes Cash, Darl, and Jewel evince no interest in sex because of their incestuous attachment to their mother; as a result, her death is not a familial disaster but the opportunity for the sons to come to terms with their instincts. More interesting is John Earl Bassett's 'As I Lay Dying: Family Conflict and Verbal Fictions' (*JNT*). Two themes connect *As I Lay Dying* and *The Sound and the Fury*: brothers reacting to the loss of a mother attempt to possess her or her substitute, and the limitations of verbal fictions. The latter works better than the former as when Darl's increasing involvement with verbal forms is seen to be dialectically balanced by Addie's repudiation of language which represents not only 'the reality lost' but the 'dialectical opposition to Darl's substitution' and to the author's creation itself.

In some ways this seems to have been the year of *Absalom, Absalom!*. Thomas E. Connolly takes up a familiar topic in 'Point of View in *Absalom, Absalom!*' (*MFS*) and provides a chapter-by-chapter analysis of narrative perspective which purports to distinguish between the various first-person narrative consciousnesses and 'the general, nameless narrator'. Connolly feels this distinction has been insufficiently taken into account, but he does not make any substantial use of it. Another current critical gambit is played in R. Rio-Jelliffe's '*Absalom, Absalom!* as Self-Reflexive Novel' (*JNT*). The novel illustrates the inherently deceptive double nature of fiction, the semblance of 'historicity' which is an 'artifice of the imagination'. It also 'enacts the paradoxical nexus of unreality and fictive truth in narrative'. Though overly mired in the terminology of self-reflexiveness, the article is insightful on the relationship of the narrative design to the self-reflexive paradox. Less determinedly new is Allan Chavkin's 'The Imagination as the Alternative to Sutpen's Design' (*ArQ*). He finds the novel's overall design to be due to the renovating power of the imagination which contrasts with Sutpen's 'simplistic' design. And almost determinedly old-fashioned is Maxine Rose's 'Echoes of the King

James Bible in the Prose Style of *Absalom, Absalom!*' (*ArQ*). Her detailed analysis of selected rhetorical patterns in the novel convinces her that Faulkner's cadences and 'the parallelism of thought' in his style echo the forms of Hebrew poetry. As a result, she feels the Bible 'provides a neglected key' to the style.

A deconstructionist analysis of narrative voice is provided in Stephen M. Ross's 'The Evocation of Voice in *Absalom, Absalom!*' (*ELWIU*). It argues that the novel represents speech as the originating voice that calls forth and memorializes the dead past but in order for the novel 'to constitute itself as a coherent and determinate fiction', voice must be erased. Yet the very voice which empowers narrative discourse to evoke the past refuses to vanish and actually threatens and overpowers the presented fictional world it originates. A different kind of revisionism is operative in Gaylord C. Leroy's 'Mythopoeic Materials in *Absalom, Absalom!*: What Approach for the Marxist Critic?' (*MinnR*). The author sees himself as updating Arnold in order to connect literature with the whole of life. The essay grows out of the essential incompatibility of the novel's literary vision with the revolutionary world view. This fact has more merit as explanation than as justification. In the same Faulkner number of *MinnR* John McClure studies 'The Syntax of Decadence in *Absalom, Absalom!*' and concludes that Faulkner's prose 'invites us not so much to struggle for understanding as to rest in reverie, or to enact our own perverse courtship of closure'; more pertinent than Leroy's is that Marxist view presented in 'Absalom, Absalom!: The Significance of Contradictions' by Leon S. Roudiez, who finds the novel's strength in its heterogeneity and contradictions which reveal the conflicting historical forces in the South to a greater degree than a 'thesis' novel such as *Intruder in the Dust*; more despairing is Norman Markowitz whose 'William Faulkner's "Tragic Legend": Southern History and *Absalom, Absalom!*' finds the novel little more than a house of mirrors from which the Marxist critic must withdraw if she or he is to get their bearings with reference to Southern and United States history. Deborah Robbins's approach in her 'The Desperate Eloquence of *Absalom, Absalom!*' (*MissQ*) is rewarding; she explores the narrators' efforts in terms of their resistance to 'the self-effacing passivity of listening' and their insistence on 'the right to tell' which 'is repeated, challenged and usurped in the novel as the narrators compete for the instrument of self-assertion'. This somewhat Darwinian approach provides a sane and insightful perspective. Quite different in approach is Francis S. Heck's ' "Spotted Horses": A Variation of a Rabelaisian Theme' (*ArQ*) which finds a similarity between an episode in *The Hamlet* and one in *Gargantua and Pantagruel* in terms of four basic elements.

*Faulkner's Requiem for a Nun: A Critical Study*³⁸ is revisionism with a vengeance. Noel Polk argues that the novel has been persistently misread as Faulkner's fable of sacrifice and salvation. In reality, he suggests, Nancy Mannigoe's murder of Temple's baby is the nadir of violence in Faulkner's fiction and wholly without justification of moral or religious order. This leads him to hold that Nancy's and Gavin Stevens's motives are not what they assert them to be and so to conclude that Temple, not Nancy, stands at the moral centre of the book. He is convinced that, though a major work and very much

³⁸ *Faulkner's Requiem for a Nun: A Critical Study*, by Noel Polk. IndU. pp. xiii + 269. \$17.50.

worth taking seriously, *Requiem for a Nun* is the darkest and least hopeful of Faulkner's novels. Polk pursues his thesis with a vigour that materially sharpens the critical issues at debate, though he occasionally appears to confuse categorical dismissal or denial with evidentiary utterance.

'Individual Responsibility in *The Great Gatsby*' (*VQR*) by Susan Resneck Parr recognizes one of the novel's central preoccupations to be the destructive power of negative cultural myths on individual choice. She argues that Fitzgerald may have unwittingly contributed to those myths the novel purports to reject. The basis for her argument is that Nick has different moral requirements for men and for women. Interesting historically if in no other way is Jayn Bakker's 'Parallel Water Journeys into the American Eden in John Davis's *The First Settlers of Virginia* and F. Scott Fitzgerald's *The Great Gatsby*' (*EAL*). Davis's work is both the precursor to Fitzgerald's 'elegiac water journey' and the first direct statement of a major national theme in fiction: 'the loss of a second Eden in the New World'.

George Sebouhian glances briefly at Hawthorne, Melville, and Pirsig in his 'From Abraham and Isaac to Bob Slocum and My Boy: Why Fathers Kill Their Sons' (*TCL*) before focusing on Joseph Heller's *Something Happened* as representative of the American tradition of 'disintegration of the personality' through a reversal of the Abraham-Isaac relationship.

'Blakean Sources in John Gardner's *Grendel*' (*Crit*) by Michael Ackland convincingly isolates allusions to passages from William Blake and argues that they play a significant part in the novel's pessimistic vision. More firmly critical in approach is Thomas LeClair's 'William Gaddis, *JR*, & the Art of Excess' (*MFS*). It finds the novel deploys bulk and verbal excess in an effort to defamiliarize its subject while still showing a concern with communication rather than self-indulgence. The primary techniques used in achieving this excess are recording and redundancy which are the inverted and fragmented obverse of realism and repetition.

*Hemingway's Reading, 1910-1940*³⁹ by Michael S. Reynolds is a *tour de force* of bibliographical scholarship in that it is not only scrupulously concerned with verifiable information but it is also interesting, humorous, and perspective-altering. Reynolds provides us with an inventory of the books, periodicals, and newspapers that Hemingway owned or borrowed between 1910 and 1940. This is accompanied by a wryly ironic account of his efforts to amass information, feed it into a computer, and interpret – at least provisionally – the results. The most noteworthy of this last feature is the conclusion that Hemingway was drawn to being a man of letters rather than simply a novelist of sensation and experience. Even more striking is the evidence Reynolds adduces to show that the majority of Hemingway's models of literary excellence were not American. The easy elision of Twain and Hemingway is no more.

Wirt Williams has written a strong, clear book on a much-discussed subject, Hemingway and tragedy. His *The Tragic Art of Ernest Hemingway*⁴⁰ benefits from his forthright delineation of the nature of tragedy as well as from his practising craftsman's sense of the strategies by which his subject shapes his

³⁹ *Hemingway's Reading, 1910-1940*, by Michael S. Reynolds. Princeton. pp. x + 204. £9.80.

⁴⁰ *The Tragic Art of Ernest Hemingway*, by Wirt Williams. LSU. pp. ix + 229. £10.80.

material into the modern tragic mode. His major contentions are twofold: first, that Hemingway's tragedies moved from acceptance of losing to fighting back against an inexorable fate and finally to choosing death deliberately in defence of commitment rather than compromising it; second, that though the canon moves steadily towards a more inclusive sense of the nature and structure of tragedy, it does not represent an improvement because the profound emotional impact, which is one of the three chief criteria of tragedy for Williams, lessens as the canon grows. If Williams's insistence on treating the whole canon inclines to a blurring of the difference between tragic vision and tragic mode, it nevertheless lends force to his contention that Hemingway was 'one of the century's greatest makers of tragedy'.

'Hemingway and "Papa": Killing of the Father in the Nick Adams Fiction' (JML) by Ann Edwards Boutelle discusses the tension between lucid surface and elusive undercurrent in Hemingway's fiction and links this trait with the conscious omissions of the short stories. She contends the Nick Adams stories omit not only their author's departure from Oak Park but also his highly disguised fantasy of the killing of the father. Joyce Wexler provides an interesting piece with her 'E.R.A. for Hemingway: A Feminist Defense of *A Farewell to Arms*' (GaR). The meaning of the novel is actually embedded in the process of Frederic's remembering, where he grows; and Catherine is presented as a forerunner of the person Frederic will become. Perceiving the changes in Catherine and how they affect Frederic rescues her from the stereotyped role of the hero's mistress. 'Trout Fishing and Self-Betrayal in *The Sun Also Rises*' (ArQ) by Warren Wedin suggests that the flat, uninspired quality of the description and Jake's method of fishing are conscious efforts to suggest Jake's lack of passion.

Tim Hunt pursues his goals seriously, steadily, and clearly in *Kerouac's Crooked Road*⁴¹. These are to demonstrate by close attention to structure, voice, and texture that *On the Road* is both a much more conventional novel than usually thought and is Kerouac's last apprentice work rather than his best and most representative. Also, *Visions of Cody* is actually the paradigmatic text for the career, and one that taken together with *Doctor Sax* and *Desolation Angels* reveals Kerouac not to be 'King of the Beatniks' but a central part of the general interest in composition by 'field' which also included in the period 1945–55 Action Painting and Projective Verse. His best work, Hunt finds, develops from an interplay of performance and construction and explores the interaction of inner and outer worlds together with the problem of isolation and ecstasy in a language of an intensity and inventiveness unsurpassed by any other post-World-War-II novelist.

In *The Good Man's Dilemma*⁴² Iska Alter assesses the fiction of Bernard Malamud as social criticism, by tracing the ways and the extent to which it defines and dramatizes the underlying forces which form the bases of a given community. To her, Malamud presents the American not only in full-fledged decline but also collapsing into an entire civilization in decay. While Alter registers the paradox of America's idealism and the corrosive materialism

⁴¹ *Kerouac's Crooked Road: Development of a Fiction*, by Tim Hunt. Archon. pp. xviii + 260. \$19.50.

⁴² *The Good Man's Dilemma: Social Criticism in the Fiction of Bernard Malamud*, by Iska Alter. AMSP. pp. 207. \$19.50.

which is its tangible outgrowth, her acute sense of Malamud's awareness of the ways in which paradox shapes human lives and her recognition that most of the works inhabit a tragicomic realm prevent her thesis from reducing Malamud to a latter-day naturalist or genteel realist. The centre of the book argues that Malamud does not lack acute social awareness by examining him in relation to larger issues such as race, gender, and the functions of art and the artist.

Much less engaging though competent after its fashion is Willene Hardy's *Mary McCarthy*⁴³ which surveys the career and clearly summarizes the narratives of the fiction and the ideas of the non-fiction. McCarthy's major contribution, Hardy finds, is her dedication to 'telling the truth'. The book is a convenient substitute for reading McCarthy herself should anyone wish to do either. Jane S. Bakerman examines a quite different woman writer in her 'Failures of Love: Female Initiation in the Novels of Toni Morrison' (*AL*) in terms of the interrelation of an initiation motif with the failure of human values seen as a constant theme in all the novels.

Slightly more interesting is Geoffrey Galt Harpham writing on 'Survival in and of *The Painted Bird*: The Career of Jerzy Kosinski' (*GaR*). He sees this novel as Kosinski's most successful and most dedicated effort to create a voice with which to arise from the ashes of atrocity with a story. Later works are less powerful because they are more sales- and media-conscious. James R. Pinnels explores one aspect of a novel in his 'The Speech Ritual as an Element of Structure in Nabokov's *Lolita*' (*DR*). He insists that the titular element brings about two realities in the novel, Humbert's solipsism and 'average reality'.

In 'Answers and Ambiguity in Percy's *The Second Coming*' (*Crit*) Doreen A. Fowler thinks Percy is deliberately trying to make his affirmation plain, that in the process he moves from the ambiguous to the ambivalent, and that neither the empirical nor the visionary alone can satisfy him. The same author is considered by Deborah J. Barrett in her 'Discourse and Intercourse: The Conversion of the Priest in Percy's *Lancelot*' (*Crit*). She finds the novel a form of confessional fiction continuing the earlier epistemological and religious concerns but one in which the confessor yields to the listener, a priest-psychiatrist, who himself begins to speak and change.

David Seed goes to the dictionary in order to write on 'Order in Thomas Pynchon's "Entropy"' (*JNT*). Using the four definitions of 'entropy' found in *Webster's Third*, he finds that there is a congruence between the four meanings and various aspects of the story's form. Allon White discusses another short story in his 'Ironic Equivalence: A Reading of Thomas Pynchon's "Morality and Mercy in Vienna"' (*CritQ*). The title of the story confronts the central liberal values with the violence, paranoia, and ironic acceptance of murder into which American liberalism collapsed between the Korean and Vietnam wars. The story's dissolution into literary analogues and stylish paradox is taken as an index of liberalism's scandalously self-conscious indifference to its problems. Pynchon's largest novel is treated by Antonio Marquez in 'The Nightmare of History and Thomas Pynchon's *Gravity's Rainbow*' (*ELWIU*). The novel's central character finds his way through, and finally frees himself from, time and historical conditioning. By centring the Slothrop episodes in Puritanism and American history, Pynchon creates a paradigm for America's neurotic conflict between man and history.

⁴³ *Mary McCarthy*, by Willene Hardy. Ungar. pp. viii+205. \$13.50.

Another book on Pynchon has appeared this year. Thomas H. Schaub's *Pynchon: The Voice of Ambiguity*⁴⁴ explains the fictions as a consistent and sustained effort to dramatize twentieth-century extremism through the careful asymmetry of unresolved oppositions in which stylistic and attitudinal ambiguities compel the careful reader to a rare balance and a difficult middle ground. Schaub also argues that Pynchon's ambiguities place him in the tradition of Hawthorne and Melville which exposes the gap between America's cultural ideal and reality and the writer's enduring of both sides of the polarity. As a result, he minimizes Pynchon's link with the 'self-referentialists'. His study usefully explores a number of aspects of Pynchon's work – his concern with film as false image, his use of a range of influences from McLuhan to Pavlov, his relating of meaning and history, and his structuring of narrative strategies such as the Orphic voice. Unfortunately, Schaub has perhaps been overly influenced by his subject so that there are a number of interesting observations but little cohesive argument or expository development.

Jan Nordby Gretlund, in her 'Katherine Anne Porter and the South: A Corrective' (*MissQ*) corrects some of the biographical misinformation about the author's childhood in order to suggest more precisely its impact on her fiction. For Porter, the Southern past was real and not a myth since a part of its history is her own history.

*Philip Roth*⁴⁵ is an introduction to that writer by Judith Paterson Jones and Guinevera A. Nance. They see Roth's central fictive concern as the various ramifications of the problem of the individual versus authority. Love and communication are set over against the desire to be free of constraint and are played out in his fiction on the levels of child and parent, male and female, one dimension of the self (the professor) against another (the rake), and art in relation to life. Characters struggle to resist definition by what is external to them and in the process are driven to deal with their own sense of themselves. Out of this, Jones and Nance argue, emerges a sustained, almost relentless, probing of the various uses and misuses of the concept of goodness. In this last, there is also found, at least implicitly, the ground for Roth's more satiric works, which have sociopolitical rather than psychological foci and which deploy caricature, parody, burlesque, and hyperbole in order to capture the perversions of American experience and reality.

Enid Rhodes Peshchel studies 'Eroticism, Mysticism, and Surgery in the Writings of Richard Selzer' (*DQ*). In Selzer's collection of stories *Rituals of Surgery* and in his later collection of essays *Mortal Lessons*, she finds an erotic and mystic quest for the possibilities of love, both bodily and spiritual, human and divine. In 'Gertrude Stein and Modern Painting: Beyond Literary Cubism' (*ConL*), Marianne DeKoven grants the usefulness of earlier discussions of her subject but seeks to go beyond to a structural approach, which for her means applying the ideas of Chomsky, Derrida, Kristeva, and Wendy Steiner to the 'sign' system of Stein's writings. In a long note entitled ' "Not Solve It But Be In It": Gertrude Stein's Detective Stories and the Mystery of Creativity' (*AL*),

⁴⁴ *Pynchon: The Voice of Ambiguity*, by Thomas H. Schaub. UIII. pp. x + 160. \$13.50.

⁴⁵ *Philip Roth*, by Judith Paterson Jones and Guinevera A. Nance. Ungar. pp. x + 174. hb \$10.95, pb \$4.95.

Brooks Landon documents Stein's absorption with detective stories and its significance for her conversion of externals into essences.

'William Styron and the Spell of the South' (*MissQ*) by Valarie Meliotes Arms discusses the canon with a view to defining Styron's relation to Southern literature. It concludes that his use of an international subject matter permits him to extend something called 'the Southern view of man' in the tragic vision of his novels. Arthur D. Casciato writes on 'Styron's False Start: The Discarded Opening for *Set This House on Fire*' (*MissQ*). He examines the discarded twelve-page holograph as an index to Styron's creative process, as a clue to the editorial process, and as affording insight into Styron's original conception of the narrator's nature. 'Baring the Unbearable: William Styron and the Problem of Pain' (*MissQ*) by John L. Cobbs provides a descriptive catalogue of the types of human suffering found in the work in order to illuminate the 'internal integrity of the canon'. As a hedge against inflation in the Styron industry, James L.W. West offers 'William Styron: A Biographical Account' (*MissQ*). It is a brief factual narrative of Styron's life to tide over those critics awaiting a full-length critical biography. West and Casciato combine forces in 'William Styron and *The Southampton Insurrection*' (*AL*) to investigate Styron's use of sources. Finally, John Lang has a brief note entitled 'The Alpha and the Omega: Styron's *The Confessions of Nat Turner*' (*AL*) which rather strainedly links the alpha-omega emblem at the front of the book with Christ and finds the emblem's omission from paperback editions a cause for alarm.

'John Updike: A Literary Spider' (*VQR*) by Jane Barnes examines a group of Updike's stories which follow 'a single narrator through his adolescence, marriage, and divorce', although the narrator appears in different guises. He is identified by certain character traits and key repetitions from a particular life story in which the childhood is the 'text' to which the narrator constantly returns for 'clues as to who he is'. *The Other John Updike*⁴⁶ is Donald J. Greiner's effort to give what he feels is overdue consideration to Updike's poems, short stories, and essays. Though rather overconcerned with the critics who speak of Updike negatively, Greiner shrewdly points up parallels between the poetry and the essays, most notably the movement from comedy and commentary to seriousness and analysis. Similarly, he notes how the chief subjects of the essays – the lamentable and uncertain state of America and its culture and the shifting character of the novel – are both related to his insistence in fiction on mimesis and realism, an insistence which in itself is sufficient to explain the resistance he encounters in certain critical circles.

Michael Mewshaw's 'Gore Vidal: Puritan Moralizer' (*LMag*) attempts to vindicate Vidal as a significant novelist and a profound cultural commentator. He is struck by Vidal's efforts to infuse his fiction with the same ethical concerns, polemical intensity, and didactic spirit as inform his non-fiction.

'Straight and Secret History in Vietnam War Literature' (*ConL*) by Peter McNery discusses Ron Kovic's *Born on the Fourth of July* and Philip Caputo's *A Rumor of War* as examples of the tensions between official and actual history in the canon of Vietnam war literature. C. Barry Chabot writes on 'Slaughterhouse-Five and the Comforts of Indifference' (*ELWIU*) and argues

⁴⁶ *The Other John Updike*, by Donald J. Greiner. OhioU. pp. xxi + 281. hb \$18.95, pb \$7.95.

that though Vonnegut attempts to cultivate and sustain an attitude of indifference, his anger and rage reveal his concern. 'Atonement and Release in Alice Walker's *Meridian*' (*Crit*) is Martha J. McGowan's effort to show the author's shift of focus from the victimization of black women in *The Third Life of Grange Copeland* to a consideration of moral and philosophical issues raised by a political awakening in *Meridian*.

James H. Justus⁴⁷ has written a large and thoughtful book on Robert Penn Warren, which if not quite definitive, nevertheless comes remarkably close, lacking only the benefits of a fuller, more detailed biographical perspective and a more sustained consideration of Warren's critical writings. Justus sees Warren's distinctiveness as stemming in subtle ways from his being a border-state Southerner impressed by the hard, scrabbling character of physical and social life and impelled to find imaginative nourishment amid the straitened religious moralities of his region. Out of these emerge Warren's central themes, those of alienation, grappling with the figure of the father, self-knowledge and regeneration, and human relatedness and the value of community. In all the literary forms he has essayed, Warren engages the central American historical dialectic of fact and idea (what Warren labels Emersonian and Hawthornian) not as something to be resolved but rather to be accepted as the true image of man's fate and a perpetual reminder of his fallibility. It seems dubious that any critical study will immediately impel Warren into a vital role in the contemporary critical dialogue, but when that moment comes Justus's book will be indispensable.

In *'At Heaven's Gate; "The Fires of Irony"'* (*AL*) Richard G. Law finds the major insight of Warren's novel to be the fusion of the Agrarian view of experience with a modernist conception of knowledge. In this way it is seen to be an embodiment of the central aesthetic tenets of Warren's essay 'Pure and Impure Poetry'. Of less moment is Max A. Webb's *'Audobon: A Vision: Robert Penn Warren's Response to Eudora Welty's "A Still Moment"'* (*MissQ*). He considers Welty's story as a source for Warren's poem in conjunction with Warren's essay on Welty; the focus is upon unnoticed similarities.

Full-length studies of Welty continue to appear. One such is Elizabeth Evans's introduction to the canon⁴⁸. An opening chapter sketches what is known of Welty's life (she is a very private person, one who makes Faulkner appear almost Byronic by comparison) and her struggles to gain acceptance as a writer. Three subsequent chapters relate her fine comic gift to particular works and techniques: to her concern with human relationships, the mystery of human life, and mutability; as expressed through tale-telling and public confrontations; and to those works in which a sense of mystery is pervasive and leads to confrontations of a more internal and reflective order as a result of which characters are drawn into what Evans calls 'vortexes of quiet'. If occasionally burdened by too many examples for the size of the volume and marred by only passing mention of *The Ponder Heart*, this is nevertheless a crisply written, insightful introduction to a gifted artist. The final chapter assesses Welty's distinctiveness in relation to her Southern region.

George Greene's 'An Ethics for Wagon Trains: Thornton Wilder's "The

⁴⁷ *The Achievement of Robert Penn Warren*, by James H. Justus. IndU. pp. xiv+354. hb £19.50, pb £7.75.

⁴⁸ *Eudora Welty*, by Elizabeth Evans. Ungar. pp. xiii+166. \$10.95.

Eighth Day'' (QQ) sees the book as an exemplification of the American urge to start from scratch and of the gore as well as glory involved in that trek. 'Structure, Theme, and Metaphor in Thomas Wolfe's *Look Homeward Angel*' (AL) by John Hagan argues for the formal unity of the novel without wholly overcoming the sense of it as amorphous autobiography.

3. Poetry

M. L. Rosenthal's 'Volatile Matter: Humor in Our Poetry' (MR) suggests the best examples of American humour are to be found in its poetry and supports the contention with examples from e. e. cummings, Wallace Stevens, T. S. Eliot, and William Carlos Williams as well as others. Peter Revell's *Quest in Modern American Poetry*⁴⁹ examines an important text each of Conrad Aiken, T. S. Eliot, Ezra Pound, H.D., and William Carlos Williams in order to mount a general thesis concerning what we have now learned to call Modernism. According to Revell, it can be viewed as an attempt to replace nineteenth-century determinism and materialism with a renewed and reformulated sense of human responsibility. As a result, long poems such as Aiken's *The Divine Pilgrim* and Williams's *Paterson* are journeys of spiritual exploration and quests for a universe that is infinite. Aiken locates human possibility in the subconscious; Williams in matter; Eliot, Pound, and H.D. all attempt in their several ways to create an epistemology which is essentially monistic and which strives towards 'the supra-rational unity of the Absolute'. In reaching his general conclusions, Revell stresses the contributory influence of Freud and Bergson, though he admits that Nietzsche and Frazer are also relevant. Interpretations of particular passages are quietly sensible and the perceptions of individual poetic traits shrewd, but the overall effect of both is to call in question the attempt to see these poets as constituting 'a group of sorts' and their work as a whole being an effort to express 'an overflow of unrealized action'.

Marjorie Perloff in her new book *The Poetics of Indeterminacy*⁵⁰ argues that a number of important modern and contemporary writers cannot be properly understood or assessed by seeing them as products of the early Symbolist tradition. Only when Rimbaud's practice and influence are recognized as shaping a tradition antithetical to that of Symbolism can the work of Gertrude Stein, William Carlos Williams, Ezra Pound, Samuel Beckett, John Ashbery, and others be seen for what it is, a language or poetic of indeterminacy founded upon contradiction, metonymy and synecdoche, and free play. Though she is at pains to stress that Modernism incorporates both traditions, she nevertheless sees Yeats, Eliot, and Stevens facing Pound and Williams across a great linguistic divide which to some scholars may appear to be more assertable than demonstrable. Clearly, however, her bringing of Rimbaud and his *Illuminations* to bear on Stein, Ashbery, John Cage, and David Antin is not only defensible but essential for understanding them both in themselves and as part of a continuing and perhaps even expanding historical context.

⁴⁹ *Quest in Modern American Poetry*, by Peter Revell. Vision, pp. 242. £13.95.

⁵⁰ *The Poetics of Indeterminacy: Rimbaud to Cage*, by Marjorie Perloff. Princeton, pp. xv+339. £14.30.

In 'On the Virtues of Modesty: John Ashbery's Tactics Against Transcendence' (*MLQ*) David Fite examines the poetry, especially the recent long poem 'Litany', for evidence of the tactics which allow Ashbery to discard the 'chimerical Romantic transcendence' with which Romantic and post-Romantic poets have answered the Cartesian split between mind and world. A related approach is taken by David Spurr in 'John Ashbery's Poetry of Language' (*CentR*) where he examines the relationship between speech and experience, word and act as well as Ashbery's radical approach to the question of language. By showing us how writing is like living, Ashbery teaches us about life itself.

The same general subject engages Roger Pooley in 'Berryman's Last Poems: Plain Style and Christian Style' (*MLR*). He argues that despite the complexity and allusiveness of Berryman's writing from *Dream Songs* on, he is fascinated with plain statement. This search for an inclusive, reconciling style becomes the search for a vital Christian language. In an intelligently written piece Norma Procopiow discusses 'Survival Kit: The Poetry of Elizabeth Bishop' (*CentR*). She finds the canon charts Bishop's changing psychic condition, which is a journey from the compulsion to survive to an equally strong compulsion to surrender. She further argues that Bishop's obsession with geography was a 'metaphorical facade' and part of the survival kit of defences and subterfuges which by the end of her career she no longer needed.

Malcolm Cowley's 'Two Views of *The Bridge*' (*SR*) finds validity in the view that Hart Crane's poem has a unity of plot and vision and also in that view which finds it a collection of individual lyrics of varying quality. Michael Sharp inclines more towards the first view in his 'Theme and Free Variation: The Scoring of Hart Crane's *The Bridge*' (*ArQ*). He likens the poem to a musical score which begins with a complex variation and ends in a simple theme in octaves. Donald Pease, in his 'Blake, Crane, Whitman, and Modernism: A Poetics of Pure Possibility' (*PMLA*), provides a long, thorough, and significant (if predictable) update on the issue of revisionist anxiety versus originality in *The Bridge*. Crane turned to Blake and Whitman because their poetry of 'pure possibility' recovers the present as 'a coming again of what is ever more about to be'. Allen Grossman looks at Crane's last poem in his 'Hart Crane and Poetry: A Consideration of Crane's Intense Poetics with Reference to "The Return"' (*ELH*). He provides a microscopic reading designed to show that the poem is reflective of Crane's poetics in that it 'is the Columbus discovery of a limit of discourse which is also a limit of experience'.

Francis E. Skip writes on 'James Dickey's *The Zodiac*: The Heart of the Matter' (*CP*) finding the poem's central images and themes to be illuminated in terms of Pythagoras with his mystical ideas of cosmic harmonies and the immortality of the soul, and in terms of the classical figures of fertility and resurrection, Demeter and Dionysus. 'To Eliminate the Draw: Edward Dorn's *Slinger*' (*AL*) by Michael Davidson examines the interplay between geographic place and place as a projected component of the mind, and argues that they provide the locus of the poem. Though more comprehensive and detailed than anything else in print, the article's generalizations do little to place the poem.

An older poet is looked at by Jay Parini in his 'Emerson and Frost: The Present Act of Vision' (*SR*). He sees Frost as an American romantic whose primary source is Emerson and concludes that Frost was writing directly in the

line of visionary romanticism that extends back to Wordsworth. Oliver H. Evans, in "'Deeds That Count': Robert Frost's Sonnets" (*TSL*), applies the poet's own statement about taking liberties with conventions to his handling of the sonnet form and concludes that Frost's sonnets should be judged against their implicit structure rather than against conventional standards. Leslie Lee Francis, a grandchild of the poet, offers 'Robert Frost and the Majesty of Stones Upon Stones' (*JML*), a largely biographic account of Frost's interest in archaeology and geography and their connection with the landscapes and imagery of his poetry.

Adalaide Morris's 'Reading H. D.'s "Helios and Athene"' (*IowaR*) makes the startling discovery that H.D.'s late poetry is particularly steeped in a knowledge of classical Greek culture and mythology. Not much better is Michael Katz's 'Amy Lowell and the Orient' (*CLS*), which assumes her early poems are influenced by the Japanese because her brother had visited and written about Japan and because of certain similarities of imagery. More interesting and suggestive is Lauriat Lane Jr's 'Robert Lowell: The Problems and Power of Allusion' (*DR*), which discusses the problem of distinguishing between reference and allusion and also the further problem of explicit and implicit allusion.

A long-needed if not clamoured-for study is the one by Ronald Primeau entitled *Beyond Spoon River: The Legacy of Edgar Lee Masters*⁵¹. Through an examination of Masters' critical views and the effect on him of sustained self-exposure to the range of Western literature from the Greeks through Goethe to Whitman, Shelley, and Browning, Primeau argues that Masters was not really a one-book writer but someone consciously and deliberately bent on swimming against the prevailing tides in the Anglo-American tradition. As a result of this sustained self-education and clarification, he moves in the thirties and forties away from the regionalism of *Spoon River* towards a mystical vision in which individuals yield to a sense of cosmic wholeness and landscapes vanish before eternity and timeless truth. The treatment is thorough and persuasive without materially altering our sense of the appropriateness of Masters' later poetic neglect.

Ian F. A. Bell's study of Ezra Pound, *Critic as Scientist*⁵², focuses on the London years and seeks to demonstrate that the poet forged a poetic informed by scientific disciplines of the time in an effort to define and declare his modernity. Bell pays considerably more attention to specific scientific thinkers and writers than have his predecessors with the result that he persuasively argues for the link between Pound and the likes of Sir Oliver Lodge, Henri Poincaré, Karl Pearson, and Louis Agassiz as well as lesser and perhaps more eccentric figures such as Hudson Maxim. In the process, Bell takes trenchant if not conclusive issue with some of the arguments advanced over the years by Hugh Kenner on Pound and the nature of modernism and its relation to open and closed fields. And out of what might at first sight seem a rather narrow area for investigation emerges a stimulating and provocative contribution to the ongoing critical consideration of how

⁵¹ *Beyond Spoon River: The Legacy of Edgar Lee Masters*, by Ronald Primeau. UTex. pp. xiii+212. \$22.50.

⁵² *Critic as Scientist: The Modernist Poetics of Ezra Pound*, by Ian F. A. Bell. Methuen. pp. viii+297. £14.

The Cantos are to be read and precisely what sort of object they constitute.

Of a quite different order from the views taken of Pound by Bell and Perloff is that of the late Forrest Reid in his '76: *One World and 'The Cantos' of Ezra Pound*⁵³. For him, *The Cantos* is an epic of revolution whose cornerstone is a Calendar which correlates and universalizes symbols and documents, from 1776 to an era inaugurated by the poet's birthday. This Calendar relates symbolism drawn from the Seal of the United States to 'a philosophy of revolution, an epic evocation, and a vision of justice found in the Declaration of Independence and the Constitution'. The first canto, he feels, is an intricately designed epitome of the whole poem whose intention, subject, form, and end have inhered from the publication of the first thirty-six cantos in 1925. Evidence for this argument is external and a special kind of symbolic internal documentation which Reid calls 'arcana'. To his task, Reid brings a scholar's fascination with detail and discovery and a devotee's conviction concerning his argument. If the improbabilities of the general thesis are not entirely dissipated, one is nevertheless compelled to a grudging admiration for the effort to see how everything known about the poem may interpretively be fitted together.

Andrew J. Kappel's 'The Reading and Writing of a Modern Paradiso: Ezra Pound and the Books of Paradise' (*TCL*) claims *Rock-Drill* and *Thrones* continue the Pisan poetry of self-exposure through their strategy of showing Pound as the poet of quotations at work. Ben D. Kimpel and T. S. Duncan Eaves examine documents from the files of the War Crimes Office in their 'More on Pound's Prison Experience' (*AL*). They conclude that, while undergoing considerable stress during the incarceration at Pisa, Pound did not suffer a mental breakdown. Michael F. Harper, in 'Truth and Calliope: Ezra Pound's Malatesta' (*PMLA*), dismisses the critical trends which see *The Cantos* as 'bad history' or 'impure poetry' by treating the poem according to Pound's aesthetic, one which deliberately fails to make the Aristotelean distinction between the two. Pound's attempts at writing history are based on a literal faith in the premise that the poet, starting with a critical reading of primary historical sources and expressing them as his own experience, is the best historian. His view is demonstrated with reference to the Malatesta cantos and the version of Sigismundo rendered there.

Two works focus on the broadly religious dimensions of Theodore Roethke's poetry. In a rather brief study, Norman Chaney⁵⁴ sees Roethke as determinedly adopting a perspective of non-analytic wonder towards the world, its objects, persons, and relationships. Lynn Ross Bryant⁵⁵ finds the basis of the poet's creative world to reside in what she calls 'mutuality of life' by which she means that self and spirit are fully realized only through relations to and with others. Uniqueness of the living thing and its interrelatedness with all of life are felt to be beliefs central to Roethke's poetry coupled with a willingness to loosen the grasp of ego-consciousness on the world and the self.

⁵³ '76: *One World and 'The Cantos' of Ezra Pound*, by Forrest Reid. UNC. pp. xii + 452. hb £17.50, pb £9.80.

⁵⁴ *Theodore Roethke: The Poetic of Wonder*, by Norman Chaney. UPA. pp. 130. hb \$18, pb \$7.75.

⁵⁵ *Theodore Roethke: Poetry of the Earth . . . Poetry of the Spirit . . .*, by Lynn Ross Bryant. NUP. pp. ix+206. \$15.

While attending sensitively if unspectacularly to Roethke's mystical struggle and drive towards God, as he calls it, Bryant seems more concerned to domesticate Roethke with the aid of Martin Buber, Gabriel Marcel, and Martin Heidegger than to release the anguish and chart the disintegrative consciousness resident in so many of his lines.

In writing on 'Stevens' "Comedian" as a Journey Narrative' (*CP*), Janis P. Stout analyses the poem in terms of three narrative patterns she thinks most typical of American literature: the exploration, the quest, and the home-seeking journey. Milton J. Bates's 'To Realize the Past: Wallace Stevens' Genealogical Study' (*AL*) is interesting chiefly for the biographical information it offers in the process of examining the poet's late interest in his own genealogy as part of his poetic effort to realize himself. David L. Green's tricksily titled 'The Comedian as the Letter C, Carlos, and Contact' (*TCL*) provides a selective reading of the poem illustrating Stevens's misunderstanding of the poetic strategies William Carlos Williams was developing in order to provide that indigenous, live, national poetry he had called for with his aesthetic statements in *Contact*. 'Sound Symbolism as Drama in the Poetry of Wallace Stevens' (*ELH*) by Marie Borroff extends her discussion of the subject in *Language and the Poet*. Her point appears to be that certain groups of consonant and vowel sounds form a sort of phonetic repertory company whose 'members are again and again subjected to type-casting in the Stevensian drama'. In another piece entitled 'Stevens in Love: The Women Won, The Woman Lost' (*ELH*), Milton J. Bates argues on the basis of the letters and a close reading of the poems that Stevens's courtship and marriage bridge the gap between his Harvard verse of the turn of the century and the poems he began to publish in 1914. Imaginative possession and emotional deprivation are subtly interrelated. 'Circular Art: Round Poems of Wallace Stevens and William Carlos Williams' (*CP*) is Donald Gutierrez' consideration of 'Anecdote of the Jar' and 'The Dance' as embodying magical circles which aesthetically and imaginatively encapsule the immortal round of life.

A brief note by Christopher J. McGowan entitled 'William Carlos Williams' "The Great Figure" and Marsden Hartley' (*AL*) points out a passage in the *Autobiography* which links the poem with Hartley rather than with its usual association with Charles Demuth's poster-portrait of Williams. A longish note by Stephen Tapscott entitled 'Whitman in *Paterson*' (*AL*) sees the poem as framed by related images of Whitman as a sleeping giant and as a swimmer in such a way that the lonely poet of democracy is revitalized into bringing hope to Book IV. The frame argument would be more compelling did not Book V exist. It has been a long time since there has appeared a biography with the magnanimous enthusiasm Paul Mariani has brought to his *William Carlos Williams's* growth, career, and vicissitudes. This is not a fashionable biography into the poet's manuscripts, his milieu, his friends, and his literary relationships. Though a shrewd sense of Williams as man and poet informs Mariani's narrative, he is blessedly free of restrictive thesis-mongering, contenting himself with a straightforward, though occasionally over-detailed recounting of Williams's growth, career, and vicissitudes. This is not a fashionable biography complete with psychoanalytic or materialist formulas calculated to straitjacket

⁵⁶ *William Carlos Williams: A New World Naked*, by Paul Mariani. McGraw-Hill. pp. xv + 851. \$24.95.

such a recalcitrantly, even obstinately, independent individual as Williams. It is much more. It is the inevitable and indisputable starting-point for any critical consideration of Williams that accepts the relevancy of biography to interpretation.

Calvin Bedient writes on 'Greatness and Robert Penn Warren' (SR) in order to trace the roughly chronological development of Warren's poetic craft. His eminence is a function of his balance between dignity and subjection, joy and suffering, art and experience, a relation at once strong and poignant.

Elizabeth Isaacs' *An Introduction to the Poetry of Yvor Winters*⁵⁷ comes at its professed subject through the biography and the critical theory of the poet. The former is insufficiently detailed, informed, or precise to be of much assistance, while the latter is clear and straightforward but tending rather to the summary and restatement of points already clearly advanced by Winters himself. The lack of any historical or theoretical context for Winters' views on poetry leave them standing in a kind of interpretive vacuum from whence it is difficult to see the cogency or power of his mind. The latter part of the book deals with general traits of the poetry and with selected explications. Here Professor Isaacs is on stronger ground as she shows Winters' movement from short free verse efforts to his final mastery of traditional forms such as the sonnet and heroic couplet. The explications are competent without ever revealing why the chiselled deliberateness of the verse is, at its best, capable of such inordinate depth of feeling. The study lacks an index.

4. Drama

Ethan Morrdén's *The American Theatre*⁵⁸ is rather less than its all-inclusive title, for though it wants to know what is distinctively American about its subject, it does not really essay a critical analysis of the drama so much as a history of the American stage. In this it is knowledgeable rather than scholarly, with most of the attention being devoted to post-World-War-II drama. Morrdén identifies the prevailing trends without imposing an arbitrary unity or coherence on what is often a public reflection of taste and fashion. Helene Keyssar's *The Curtain and the Veil: Strategies in Black Drama*⁵⁹ addresses the particular problems confronted by black playwrights in focusing, shaping, and deploying social consciousness and in achieving audience acceptance. There is emphasis on writers from 1920 and after, and separate chapters are devoted to the plays of Langston Hughes, Lorraine Hansberry, Imamu Amiri Baraka, and other lesser-known figures.

Almost fifteen years after the original edition, Richard E. Amacher has revised his introduction entitled *Edward Albee*⁶⁰. The plays appearing since 1969, eight of them, are treated largely in a single additional chapter. Professor Amacher describes his approach as a combination of *explication de texte* and Aristotelean part-whole analysis; its effect is to point up Albee's persistent

⁵⁷ *An Introduction to the Poetry of Yvor Winters*, by Elizabeth Isaacs. OhioU. pp. xiv + 216. \$16.95.

⁵⁸ *The American Theatre*, by Ethan Morrdén. UChic. pp. 366. \$19.95.

⁵⁹ *The Curtain and the Veil: Strategies in Black Drama*, by Helene Keyssar. Franklin. pp. 302. \$21.95.

⁶⁰ *Edward Albee*, by Richard E. Amacher. Rev. edn. TUSAS. Hall. pp. 212. \$12.95.

experimentalism, his strong sense of craft and knowledge of the theatre, and his as yet uncertain place in the history of American drama. In *Shepard, Kopit, and the Off Broadway Theater*⁶¹ Doris Auerbach cheerfully admits the dissimilarities between the two playwrights she deals with, but then goes on to show in an interesting if sketchy fashion how Sam Shepard and Arthur Kopit share a concern with social issues such as the family and the fate of the artist and with loosely philosophical considerations such as the problems of human identity and the nature of language. Two other pieces attend to specific works of Shepard. Gerry McCarthy's '“Acting it out”: Sam Shepard's *Action*' (MD) explicates the drama as an especially revealing example of the playwright's method of composition by images rather than by narrative or statement of idea. Bruce W. Powe, in 'The Tooth of Crime: Sam Shepard's Way with Music' (MD), examines the use of colloquial language to approximate music as well as Shepard's actual song lyrics in this 'ultimate rock 'n roll play'.

Joseph J. Moleski's title, 'Eugene O'Neill and the Cruelty of the Theater' (CompD), suggests something of his direction. On the one hand, he examines O'Neill's use of the human voice as the origin of 'difference' and as an essential part of his tragedies. On the other, he discusses Artaud's theory which rejects the speech orientation of theatre. As a result, he concludes that O'Neill is addicted to a form of cruelty in which one respects the factuality of the subjugation of writing to speech and difference to identity. Linda Ben-Zvi provides a comparative and source study in her 'Exiles, The Great God Brown, and the Specter of Nietzsche' (MD). She argues with convincing evidence for Joyce's play as a direct source for O'Neill's and proposes Richard Rowan as ancestor to Dion Anthony particularly because of the appeal to O'Neill of the 'overman' qualities of Joyce's hero. In 'Marco's Millions, O'Neill's Chinese Experience and Chinese Drama' (MD), Horst Frenz makes two distinct points. First, the play in question most clearly shows O'Neill's interest in the East, and second, O'Neill is the only American playwright to have a lasting impact on Chinese drama.

As its title suggests, Drewey Wayne Gunn's 'The Troubled Flight of Tennessee Williams' *Sweet Bird*: From Manuscript through Published Texts' (MD) is a manuscript study of the 1958 version of the play. Gunn concludes that it is an exception to Williams's usual improvements in the revision process, and he demonstrates the inferiority of the three printed texts of 1959–62.

⁶¹ *Shepard, Kopit, and the Off Broadway Theater*, by Doris Auerbach. TUSAS. Hall. pp. 142. \$13.95.

Index I. Critics

Authors such as Jacques Derrida and J.R.R. Tolkien, who are both authors of criticism and subjects of discussion by critics, are listed in whichever index is appropriate for each reference.

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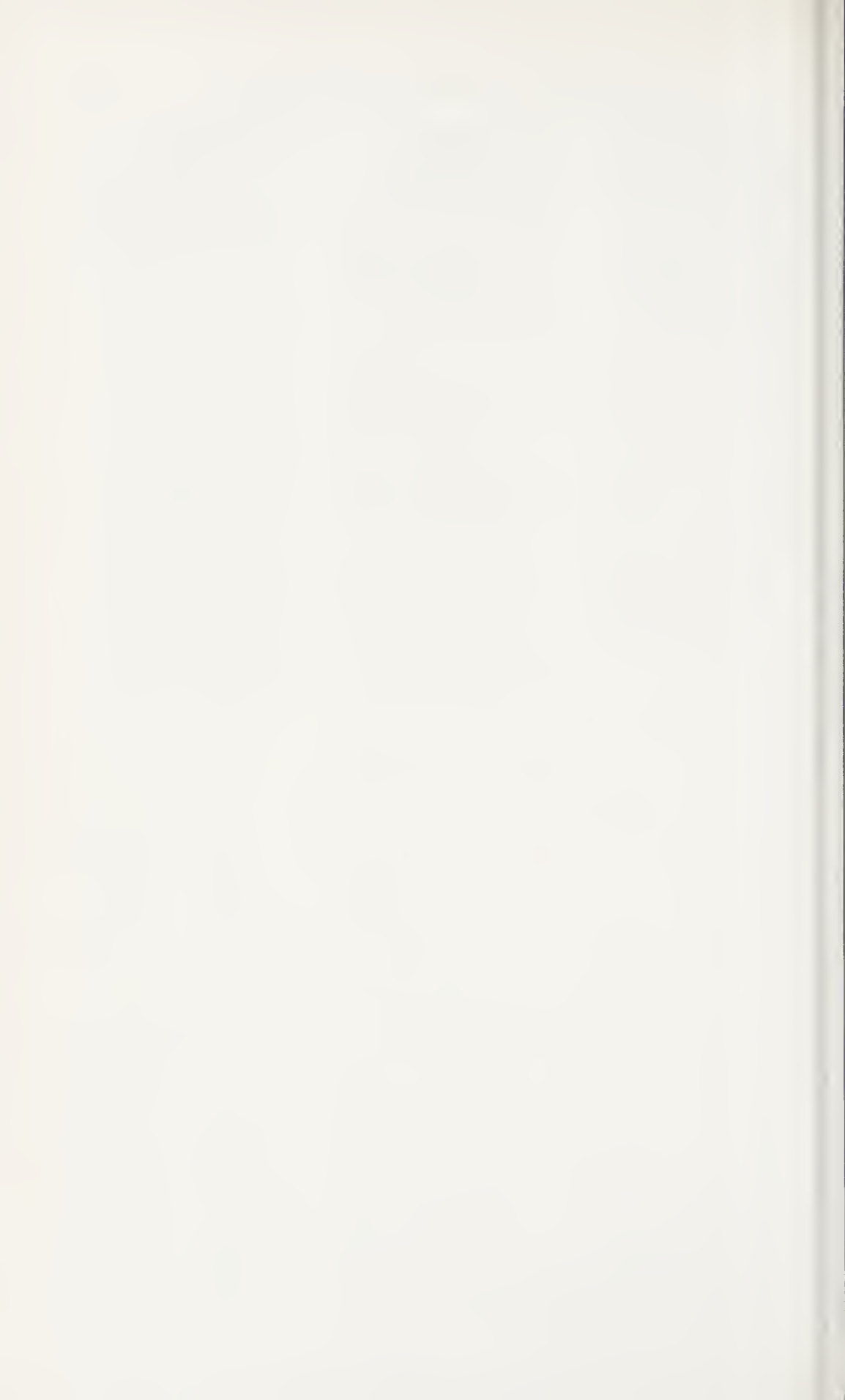
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